



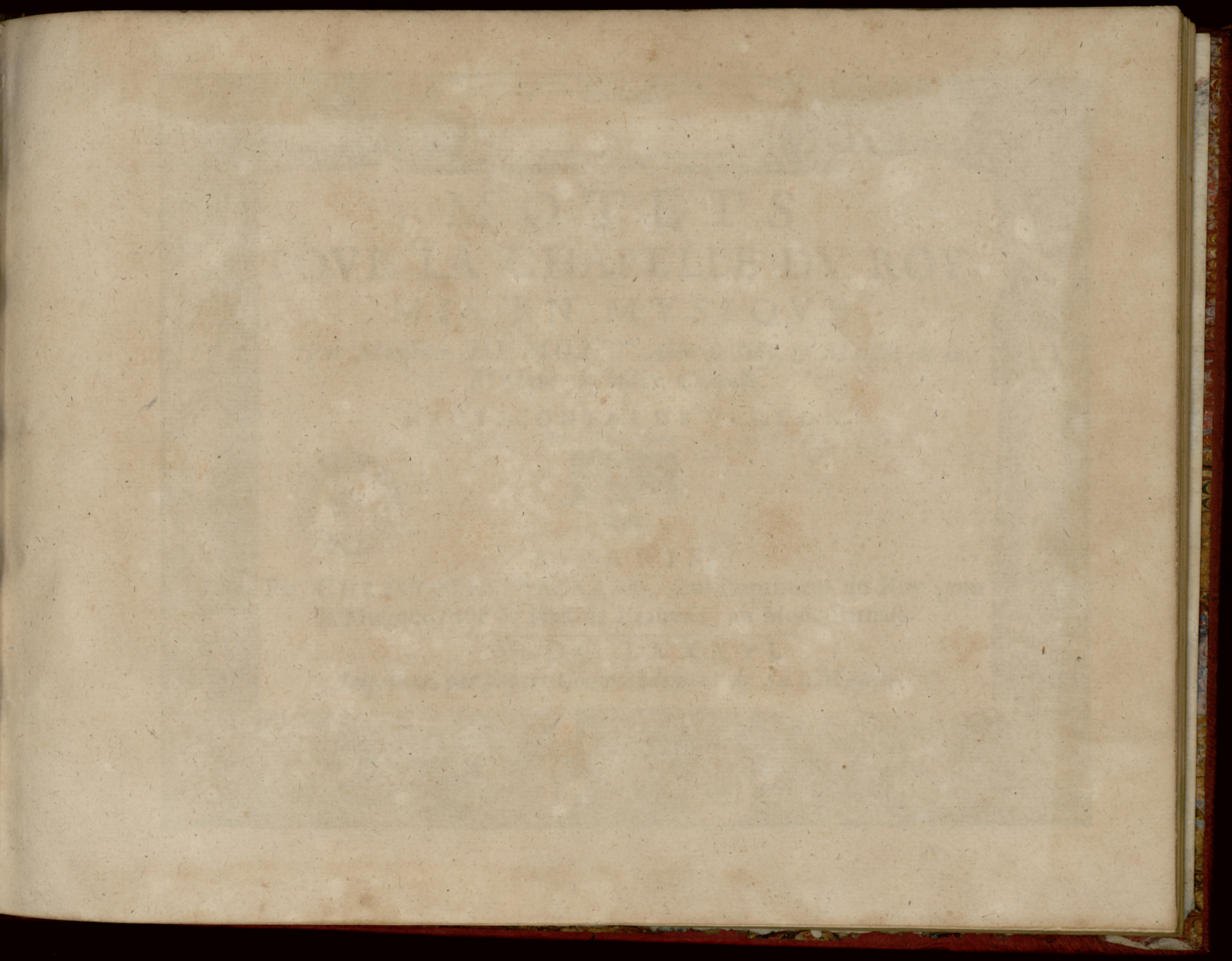




Ex Bibliothecâ
quam 16000. Voll. constantem
huic Abbatia S. Genovefæ Paris.
Testamento legavit Car. Mauriti.
LE TELLIER Archiep. Remensis.
Obiit. anno 1710.



LL. 500.
V^m 112 Rea
(13)



MOTETS
POVR LA CHAPELLE DV ROY,
MIS EN MUSIQUE.

*Par Monsieur DVMONT Abbé de Silly, & Maistre de la
Musique de ladite Chapelle.*

HAUTE-CONTRE DE VIOLON.

40. En l'bris Ste Genevieve parisiensis. 1753.



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour
la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. DC. LXXXVI.

Imprimez par exprés Commandement de Sa Majesté.

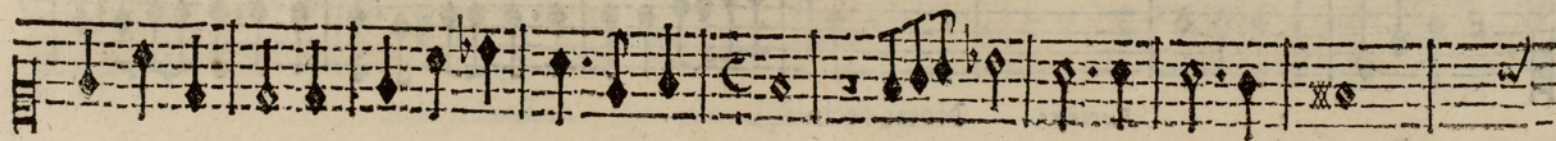


MOTETS DE M^R DU MONT.

HAUTE-CONTRE DE VIOLON.

I. MOTET.

PSALME CII.



20
Benedic. Benedic.

36
Qui propitiatur. Qui replet.

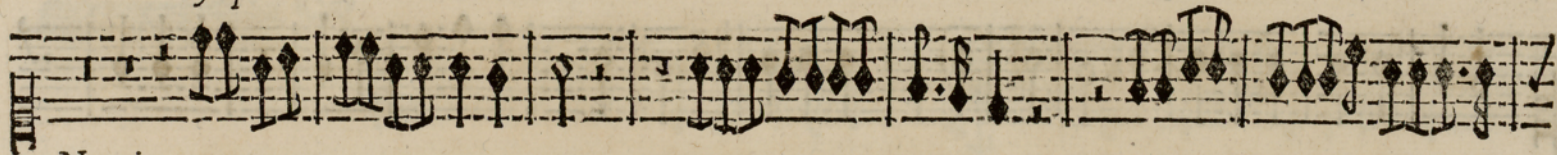
Symph.

Faciens. Notas fecit.

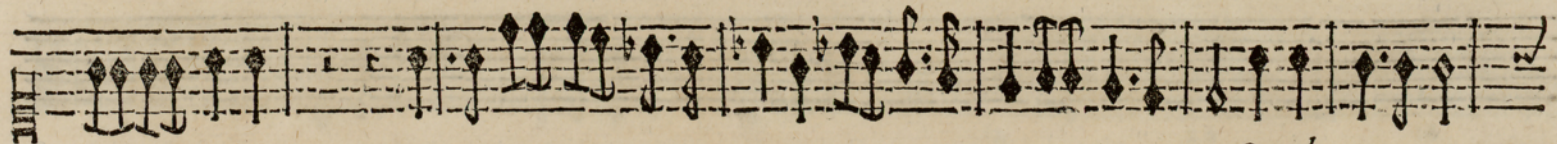
Detailed description: This is a page from a musical score for the voice of a Haute-Contre. It contains seven staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style typical of 18th or 19th-century liturgical music. The lyrics are in Latin. The first section, starting at measure 20, is marked 'Benedic. Benedic.' and spans the first three staves. The second section, starting at measure 36, is marked 'Qui propitiatur. Qui replet.' and spans the next three staves. The third section, starting at measure 48, is marked 'Symph.' and spans the final staff. The fourth section, starting at measure 56, is marked 'Faciens. Notas fecit.' and spans the final staff. The music features various note values, including minims, crotchets, and quavers, and includes some rests and repeat signs.



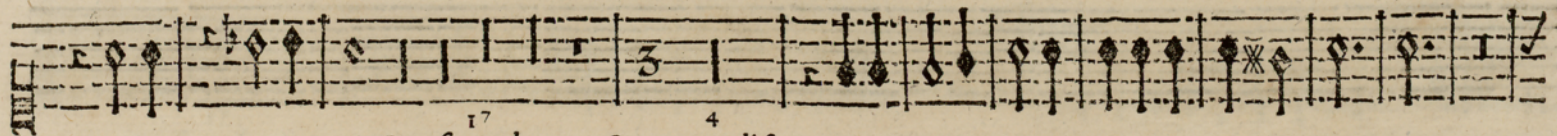
Symph.



Non in perpetuum.

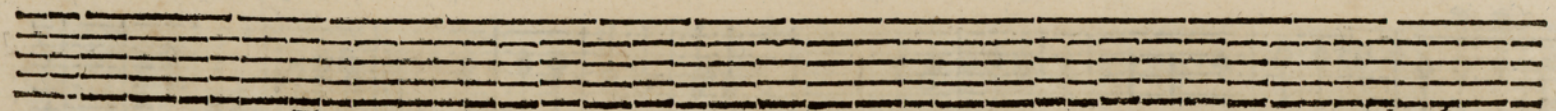
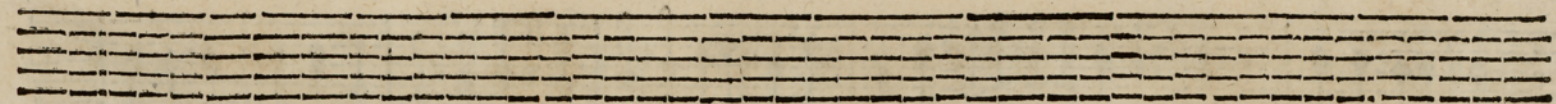
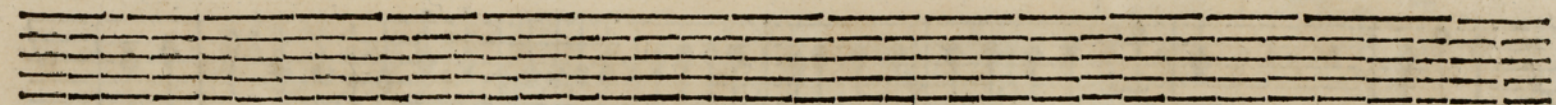
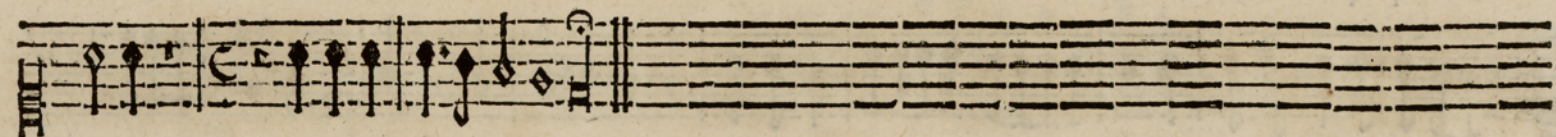
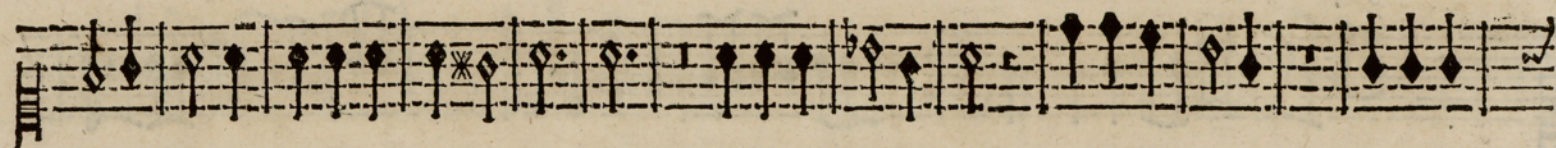


Symph.



Non secundum. ¹⁷ Quantum ⁴ distat.

HAUTE-CONTRE DE VIOLON.

*Symph.*



Benedictus. *Symph.*

Benedictus.

Sicut.

Iusjurandum.

17
Vt sine timore

Symph.

In sanctitate.

Et tu puer. Ad dandam.

Per viscera.

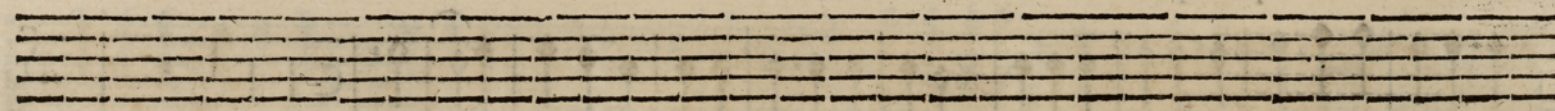
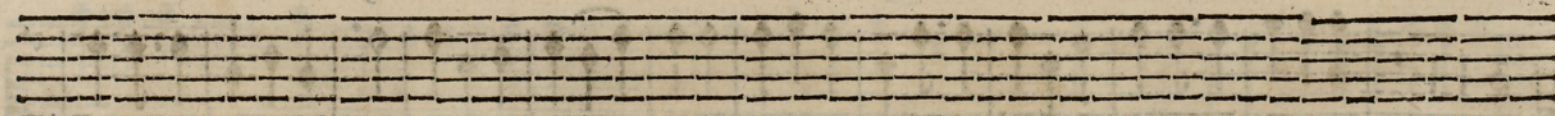
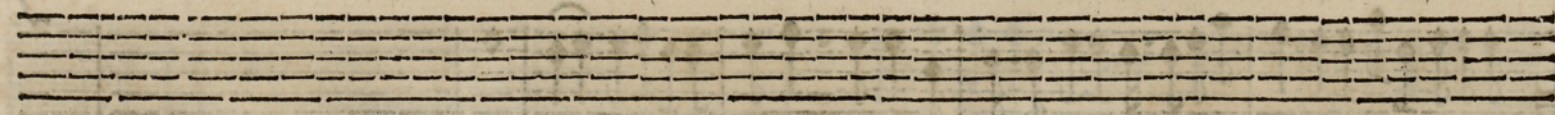
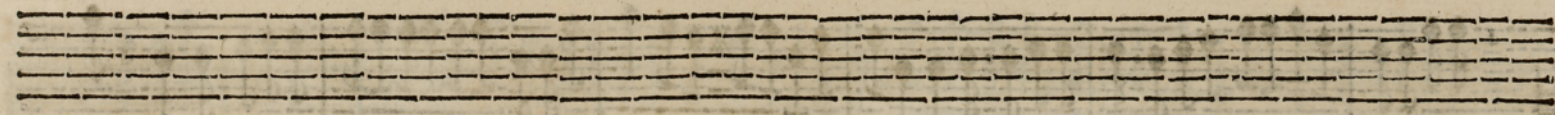
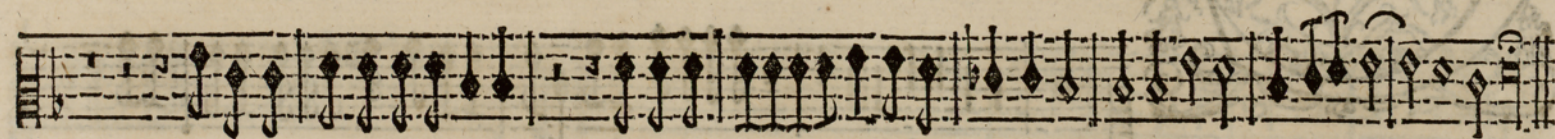
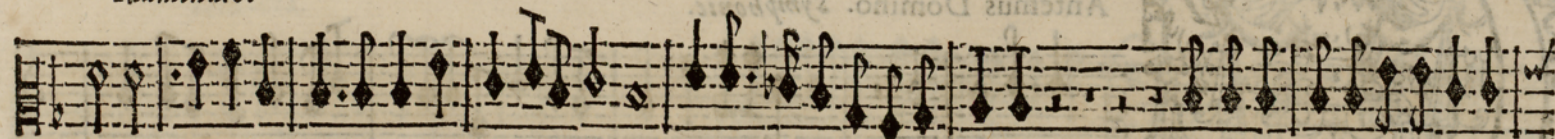
DE VIOLON.

III. MOTET.

7



Illuminare.



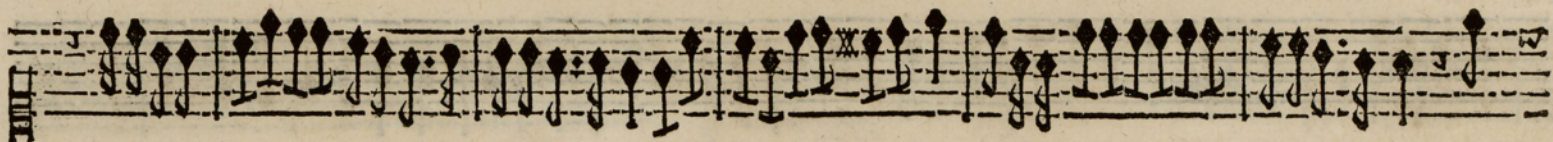


Antemus Domino. Symphonie.



28
Cantemus.

Fortitudo.



Iste Deus meus.



9
Electi principes.

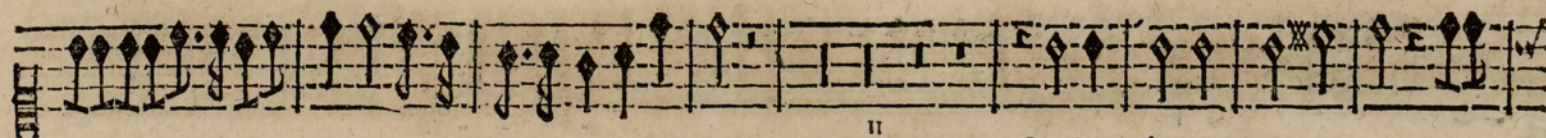
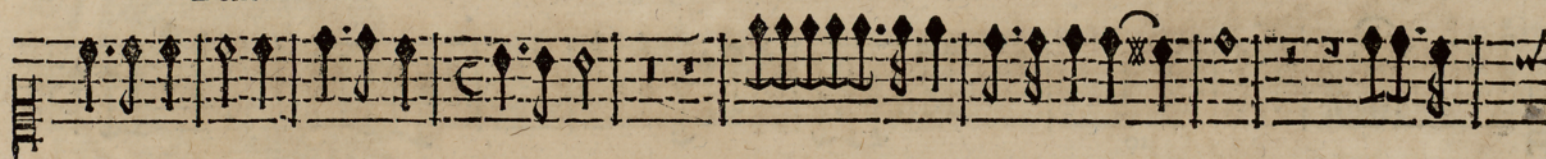


HAUTE-CONTRE DE VIOLON.

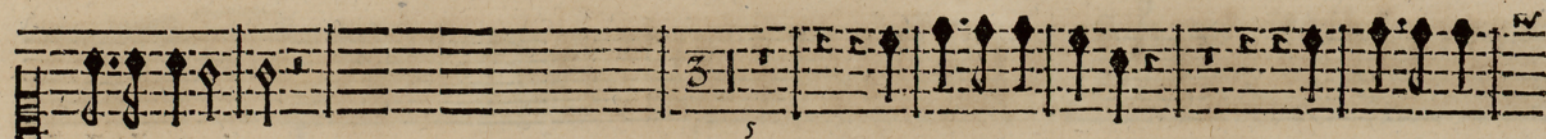
9



Dextera.

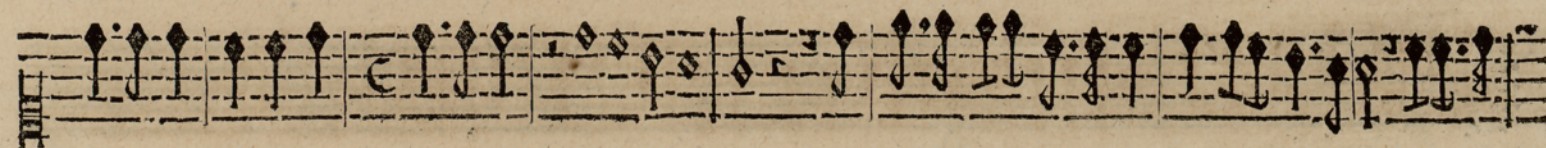


Stetit unda.



Dixit inimicus. Tacet.

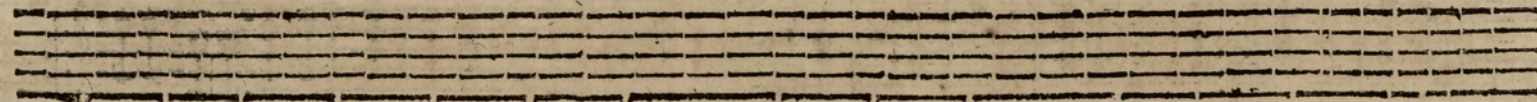
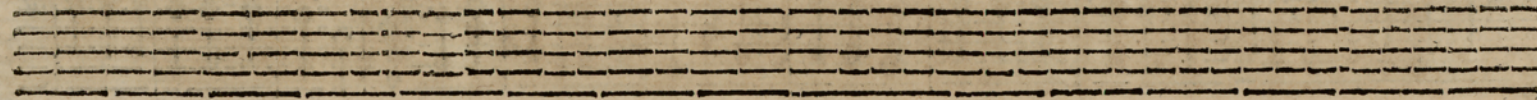
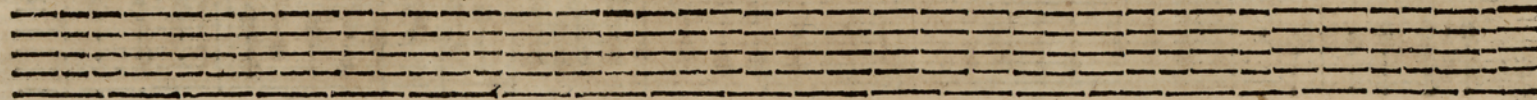
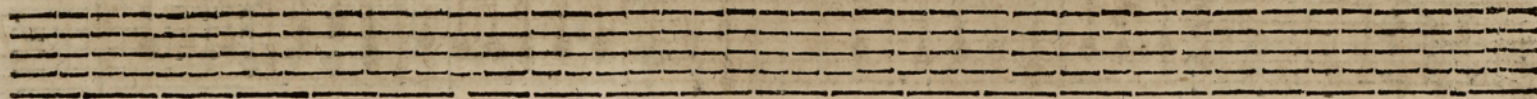
Quis similis.

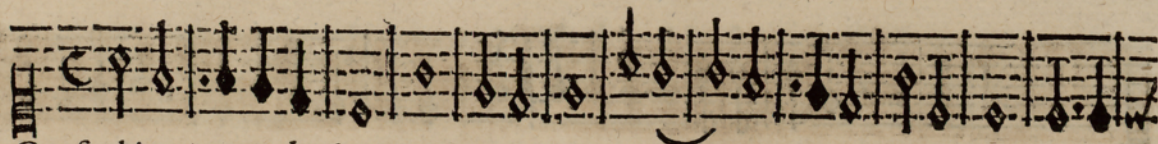


B

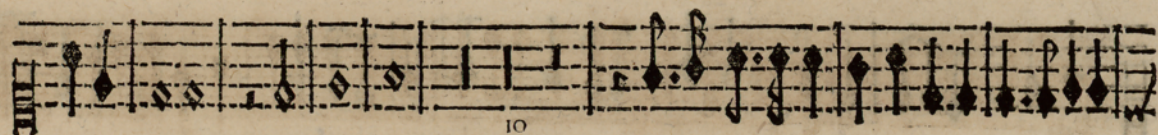
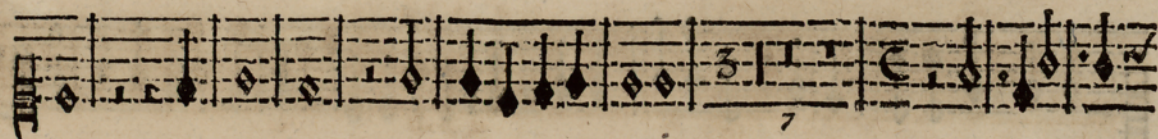
HAUTECONTRE DE VIOLON.

Handwritten musical score for Hautecontre de Violon, page 10. The score consists of three staves. The first staff contains a series of notes, including a double bar line and a repeat sign. The second staff begins with a measure marked '10' and the word 'Cantemus.' below it. The third staff continues the musical notation. The notation is in a historical style, likely 17th or 18th century.

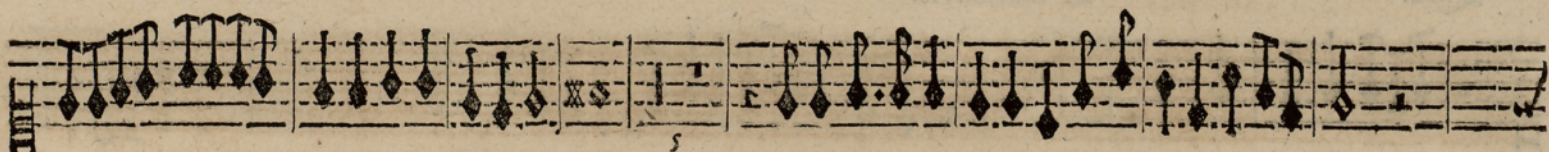
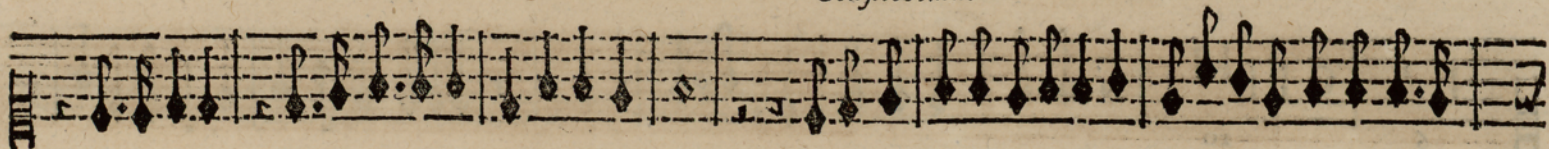




Confitebimur. *Symphonie.*



Confitebimur.



Cum accepero.

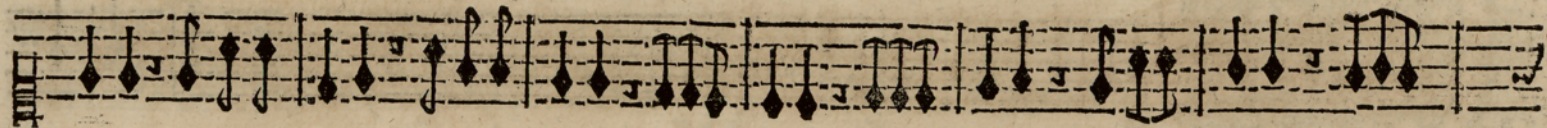


Symph.

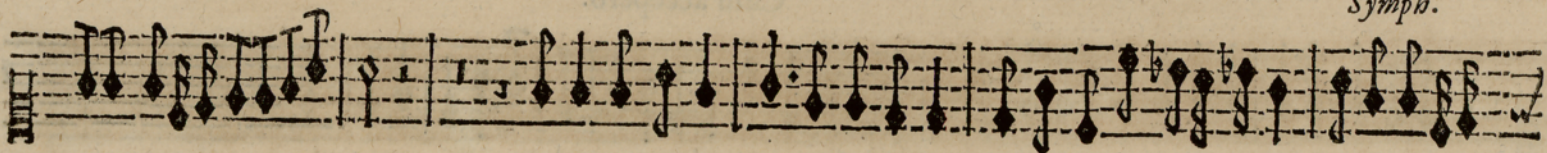
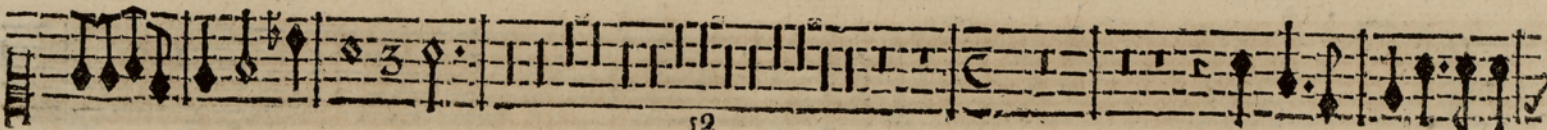
Dixi.

B ij

HAUTE-CONTRE DE VIOLON.

*Nolite.**Quia.*

20

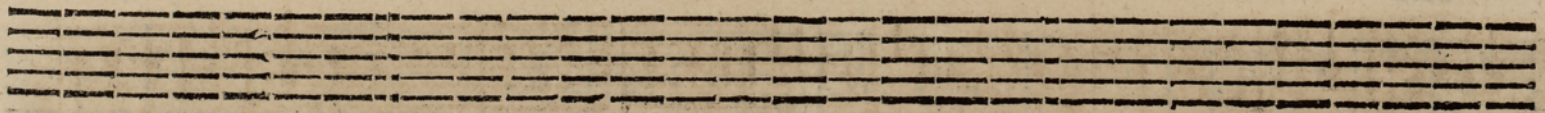
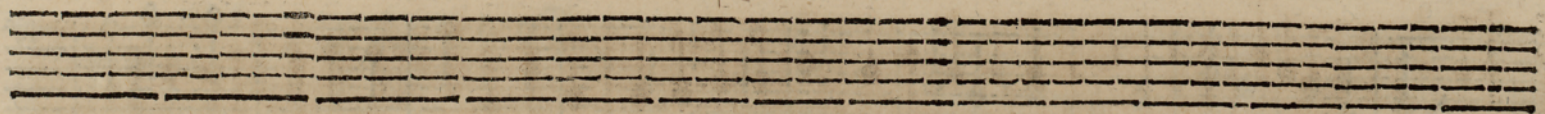
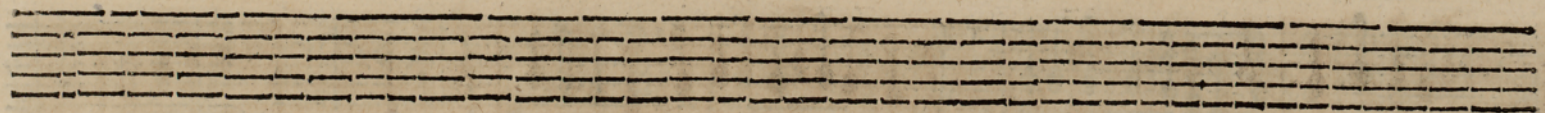
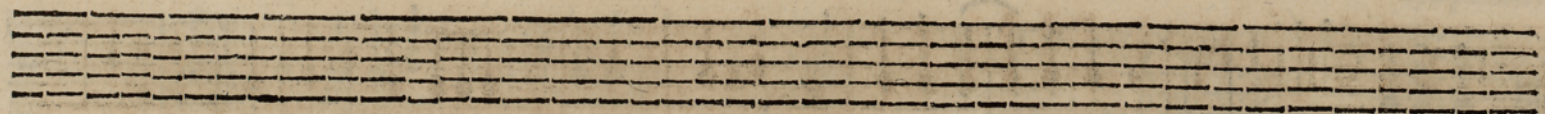
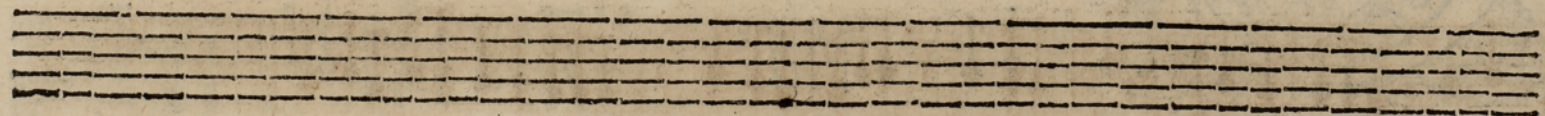
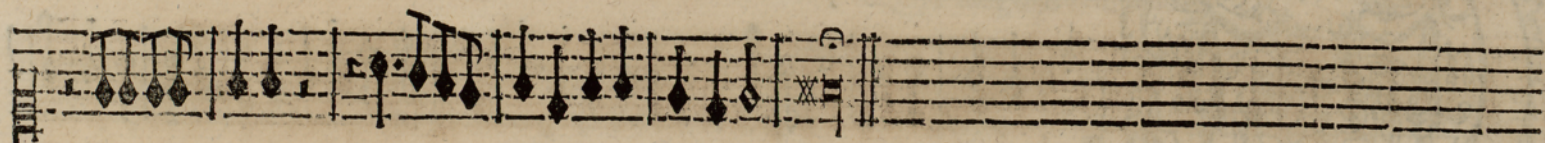
Et inclinavit.*Symph.*

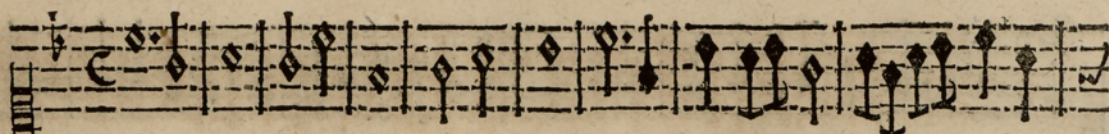
52

*Ego autem.**Et omnia.*

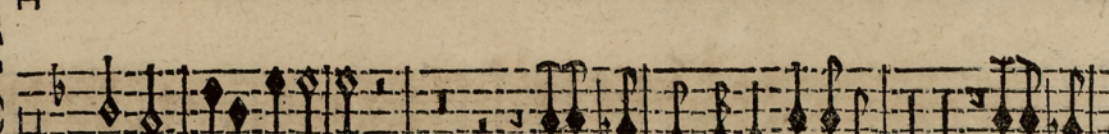
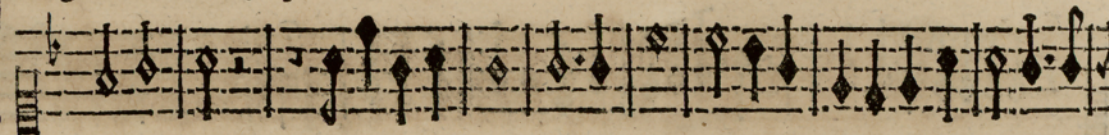
HAUTE-CONTRE DE VIOLON.

13

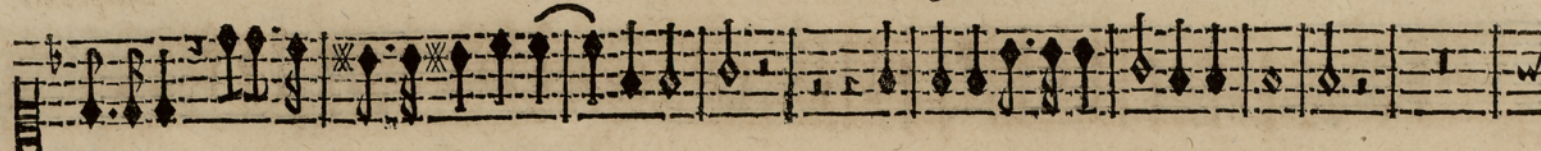




Ongratulamini. *Symphonie.*



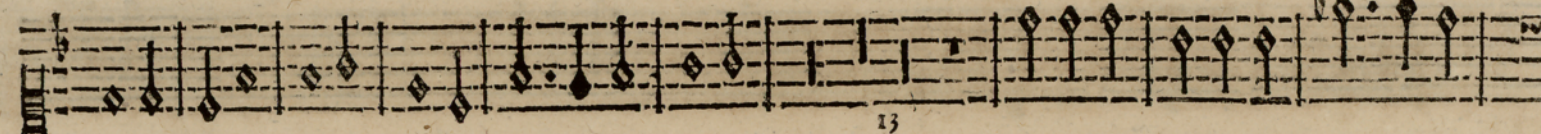
Congratulamini.



Lætamini.

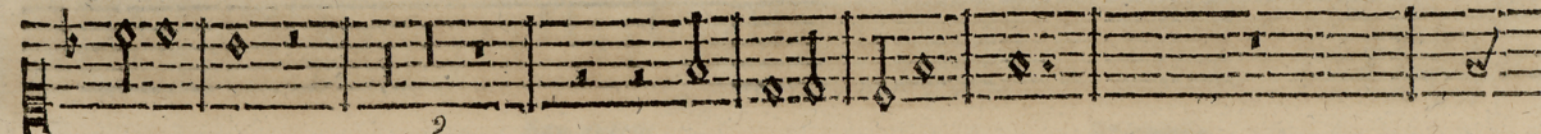
16

gau-



dete.

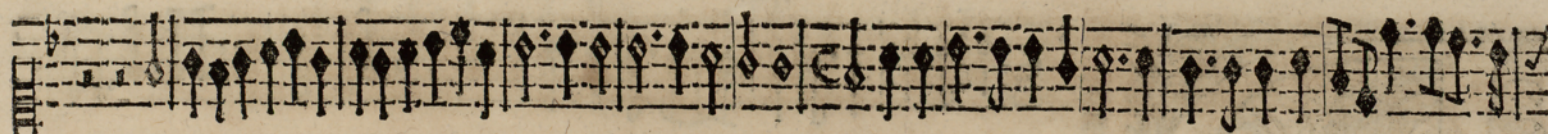
13



9

HAUTE-CONTRE DE VIOLON.

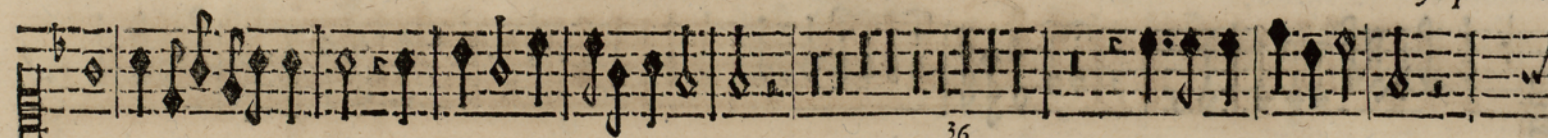
19



Quia magnus Dominus.

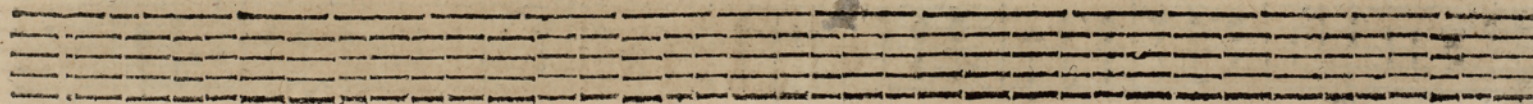


Symphonie.



³⁶
Venite.

Domine Deus noster.





Quoniam.

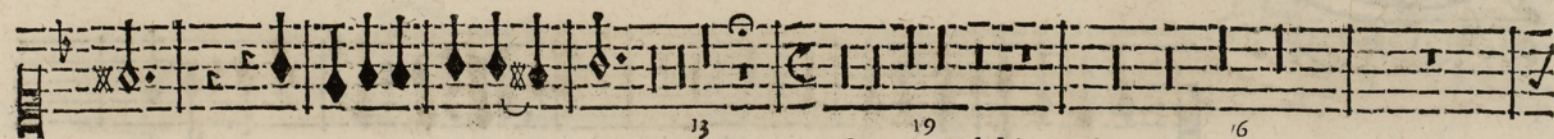


Vitam.

Magna est.

HAUTE-CONTRE DE VIOLON.

17

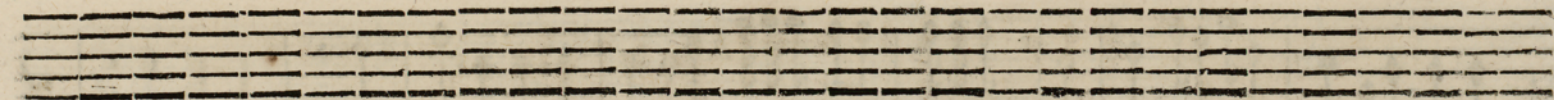
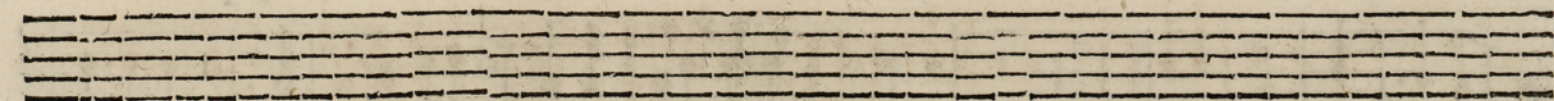
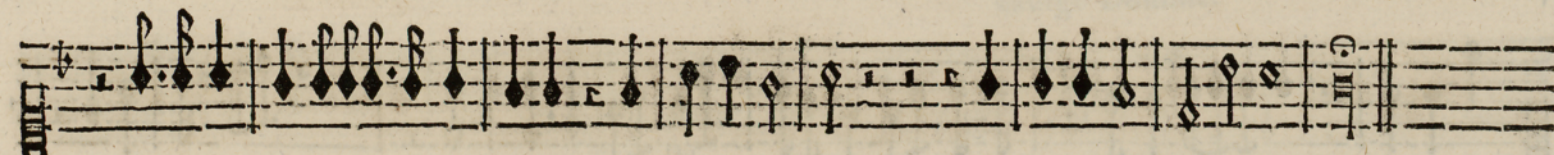


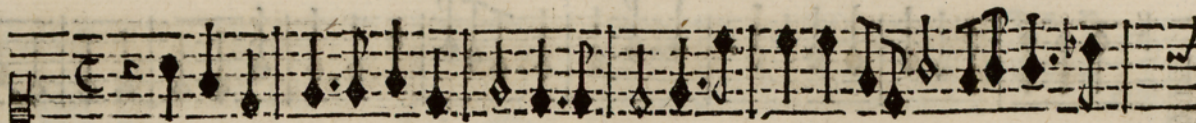
13

19

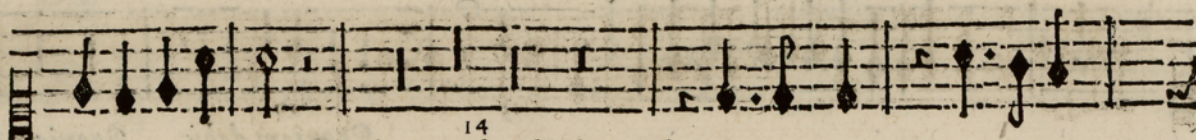
6

Quoniam dabis. Quoniam Rex sperat. Inveniat.





Omine. *Symphonie.*



¹⁴
Domine quid multiplicat i sunt.



Symphonie.



⁹
Multi.

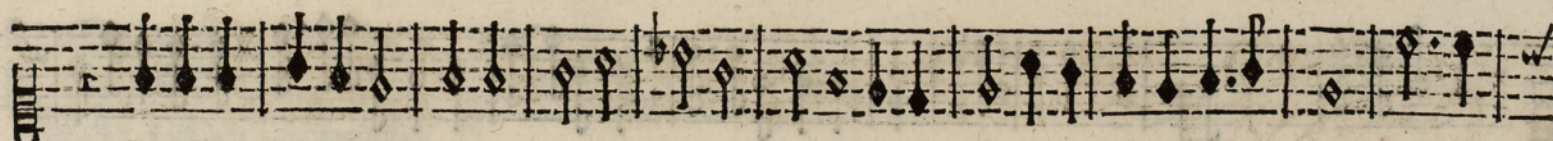
Tu autem Domine.



¹¹
Voce mea.

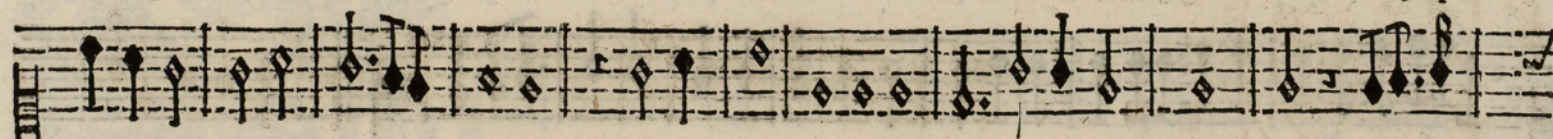
HAUTECONTRE DE VIOLON.

19

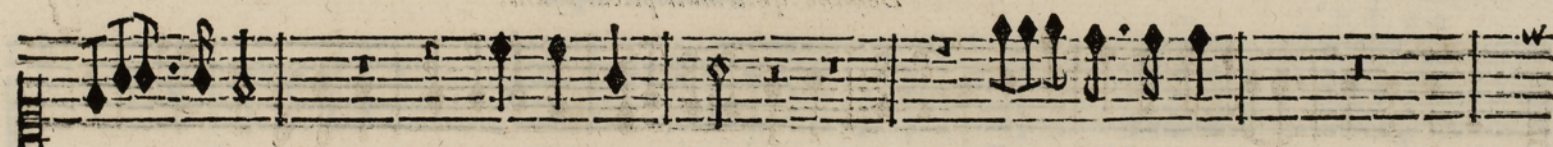


Ego Dormivi.

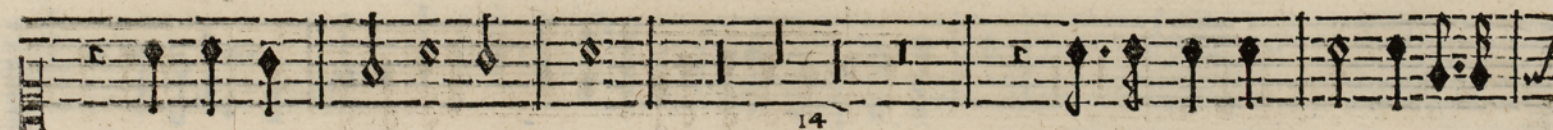
Symph.



& exurrexi.



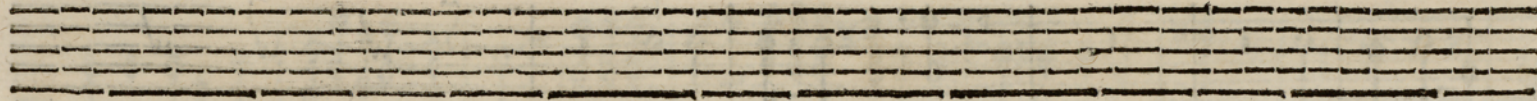
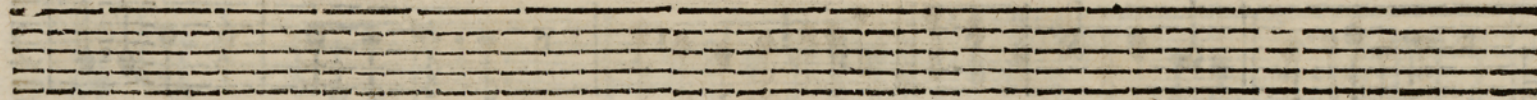
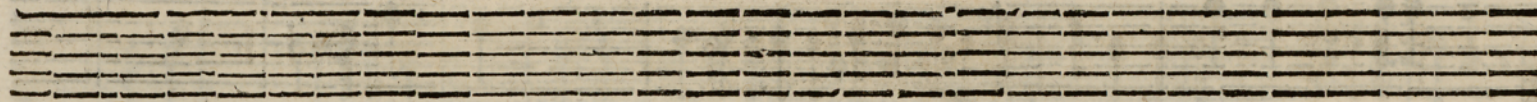
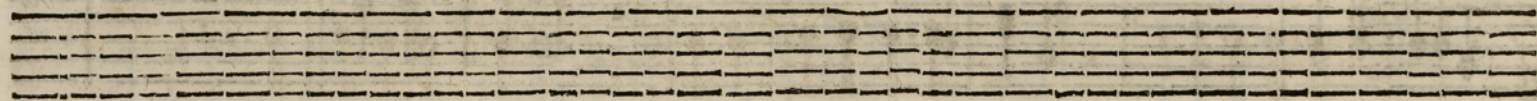
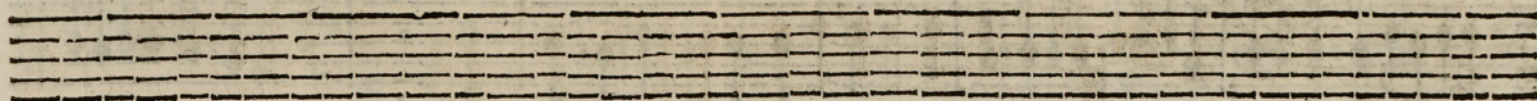
exurge Domine.



Dominus.



HAUTE-CONTRE DE VIOLON.

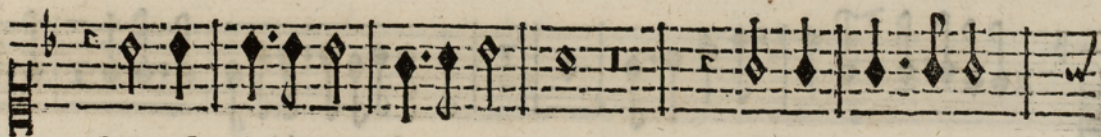




Uper flumina. *Symphonie.*



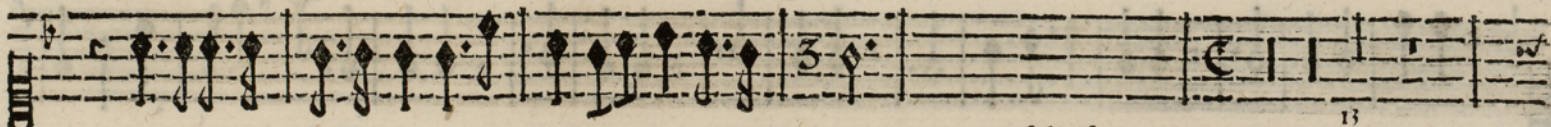
16



Super flumina.



5



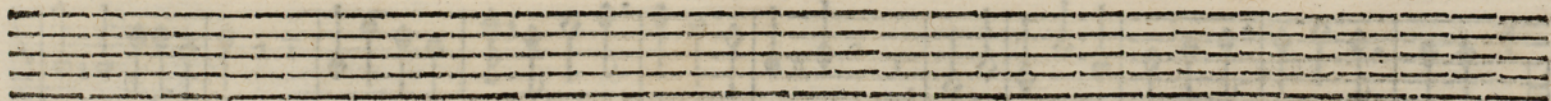
In salicibus.

Quia illic.

13



Symphonie.



Quomodo cantabimus.

In terra. Si oblitus. Si non ²⁵proposuero.

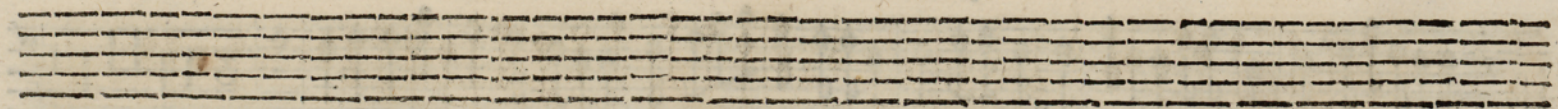
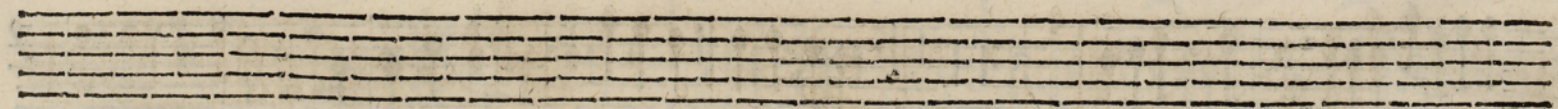
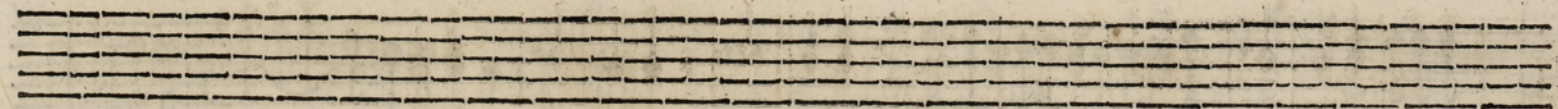
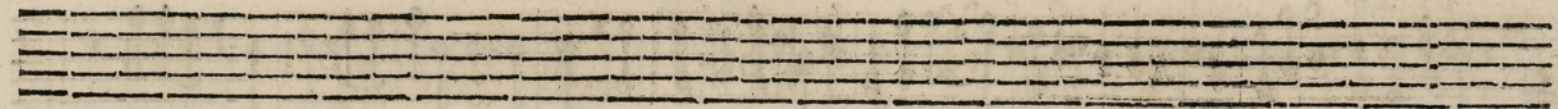
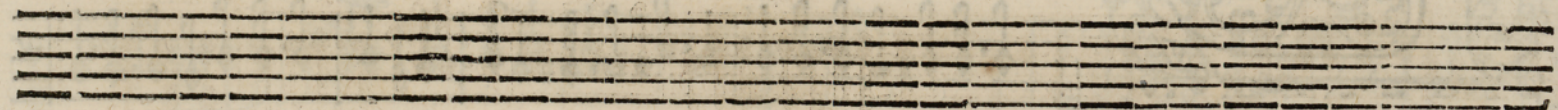
Symph.

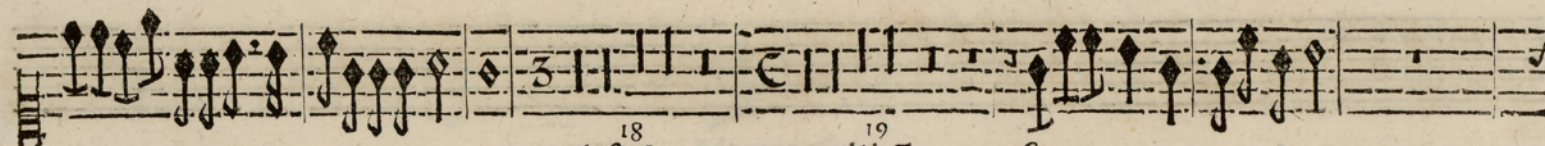
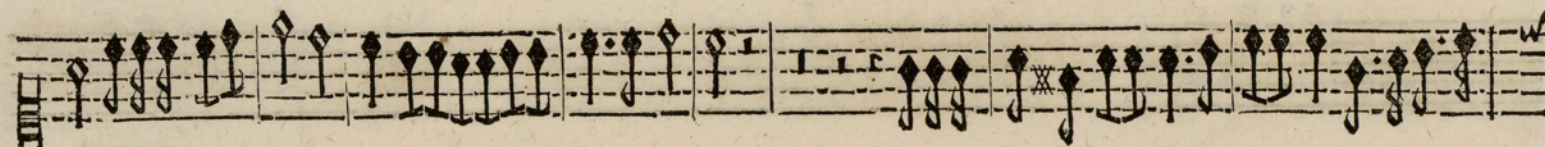
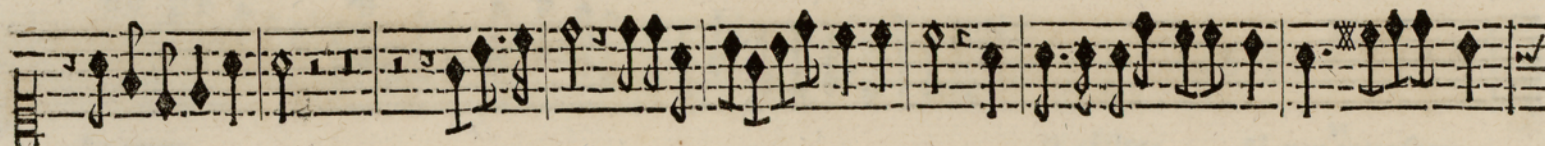
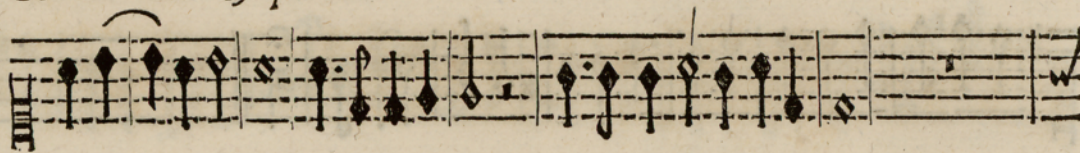
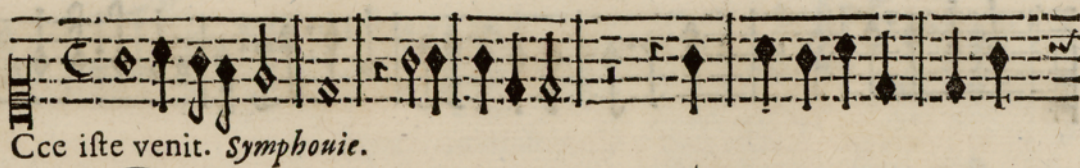
Memor esto.

in die.

IX. MOTET. N. O L O N. D E V I O L O N.

23





¹⁸
En ipse stat.

¹⁹
En dilectus.

Surge.



²²
Iam enim.

HAUTE-CONTRE DE VIOLON.

25



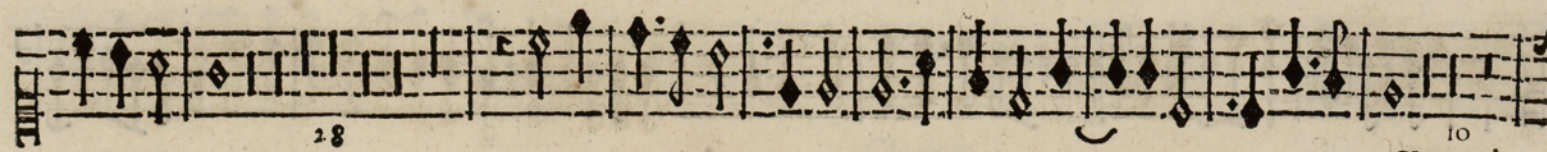
15

Flores.



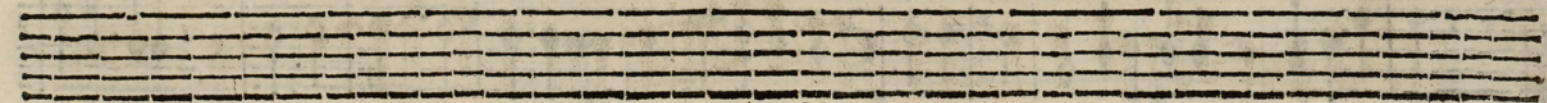
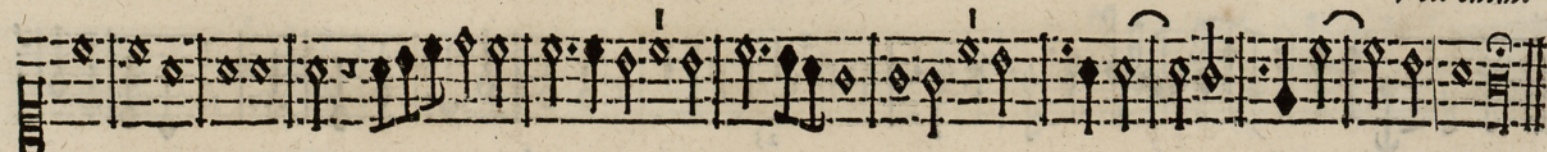
Symphonie.

Vox turturis.



28

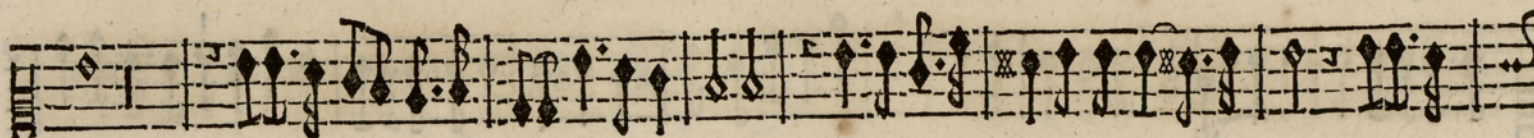
Vox enim.



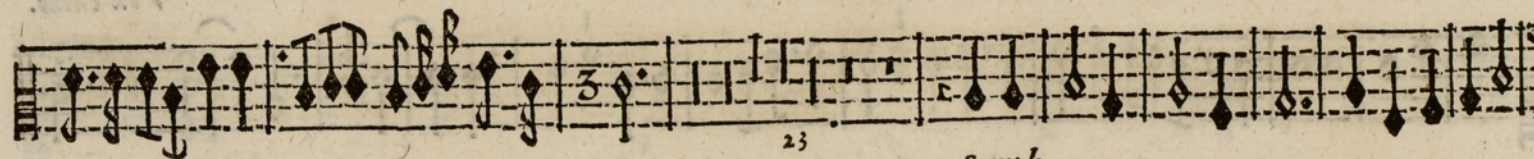
D



Xaltabo. Symphonie.

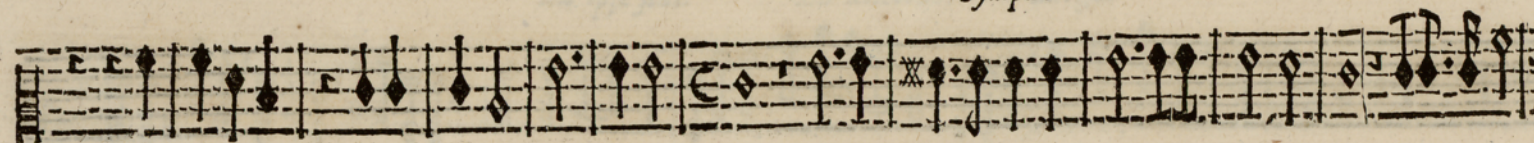


Exaltabo.



23

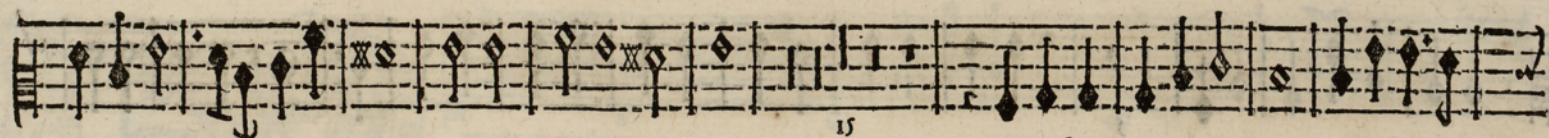
Symph.



Magnus Dominus.

HAUTE-CONTRE DE VIOLON.

27



Symph.



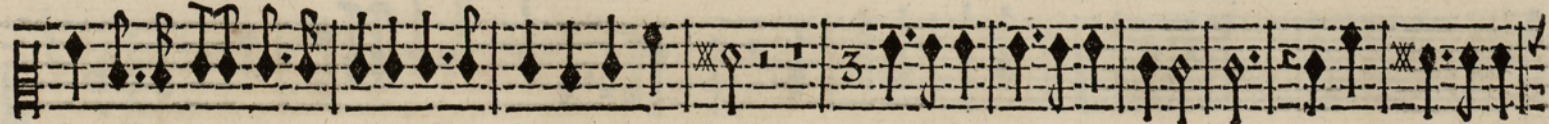
Symph.

Et virtutem.

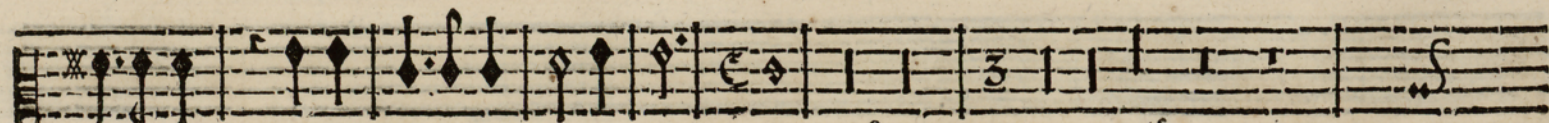
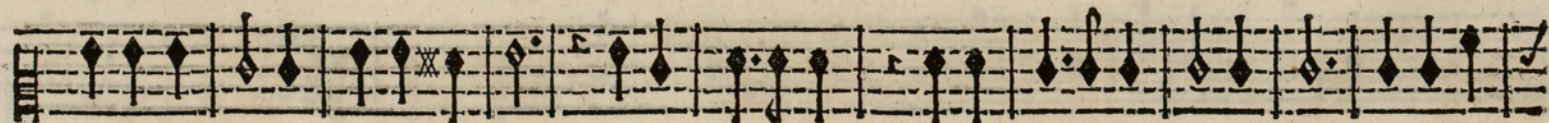


Memoriam.

Confiteantur.



Gloriam.



8

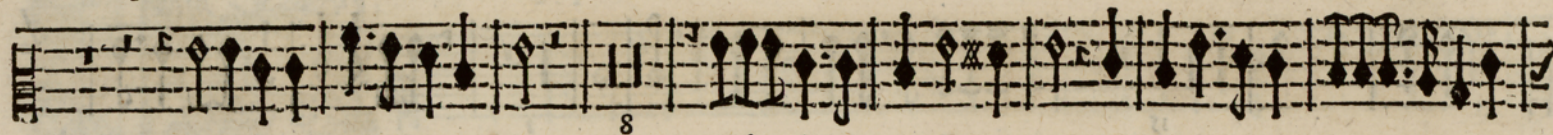
15

D ij

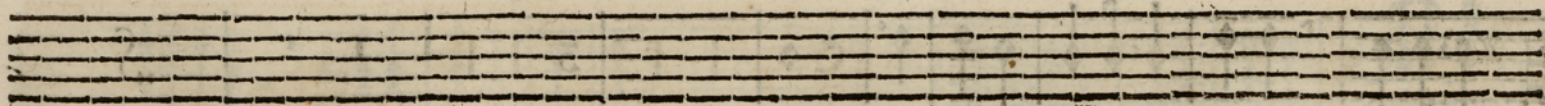
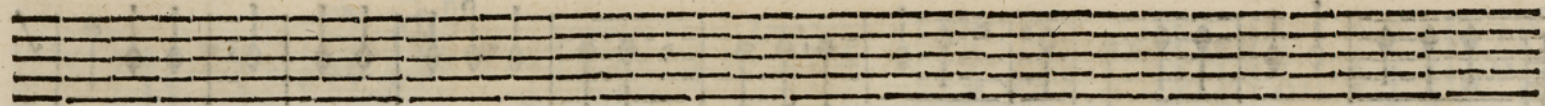
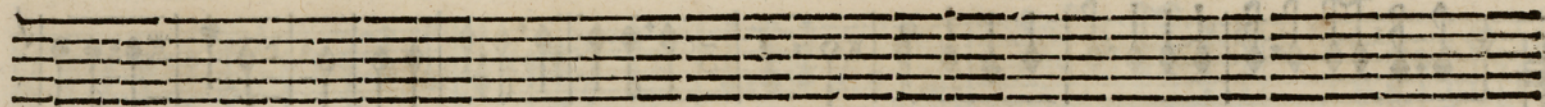
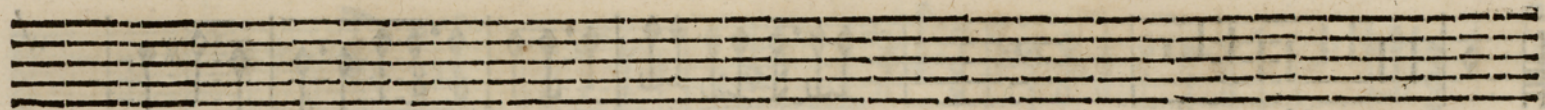
HAUTE-CONTRE DE VIOLON.

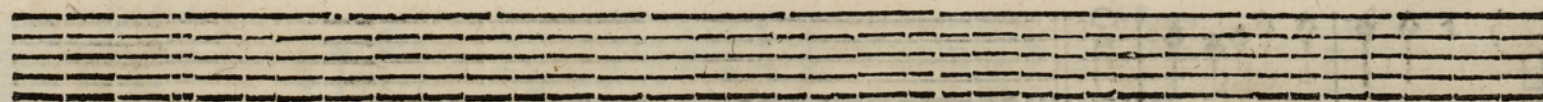
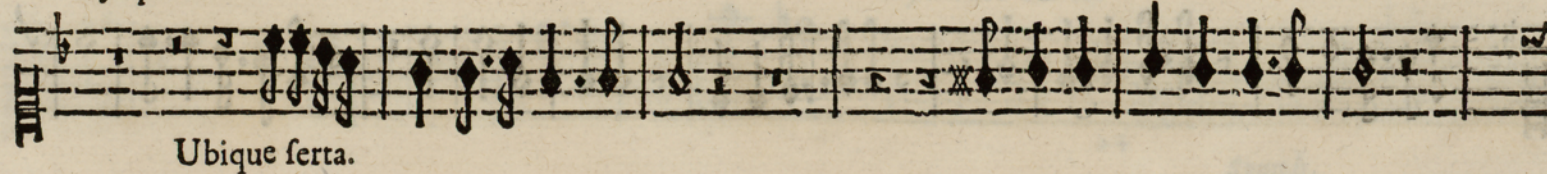
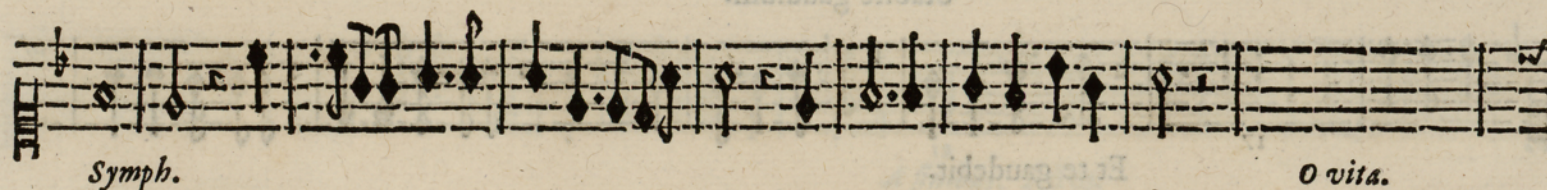
*Symph.*

Regnum tuum.



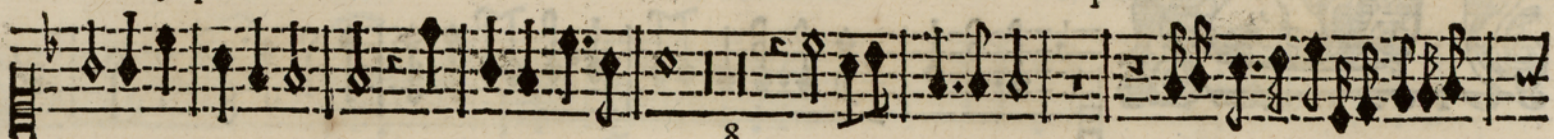
& dominatio.





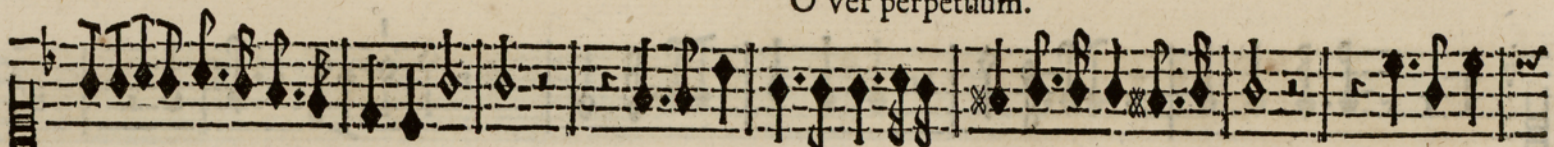
*Symph.*

Ubique.



8

O ver perpetuum.

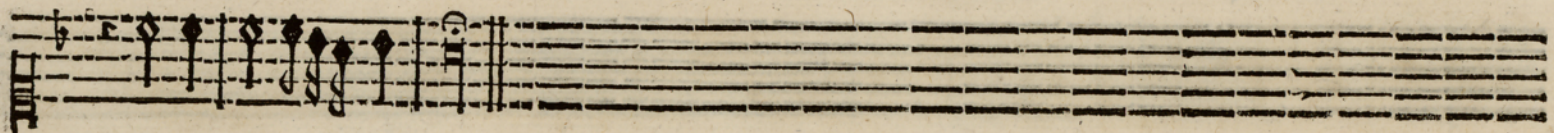


Stabile gaudium.



17

Et te gaudebit.





Xaudi Deus. Symph.

12

Exaudi Deus.

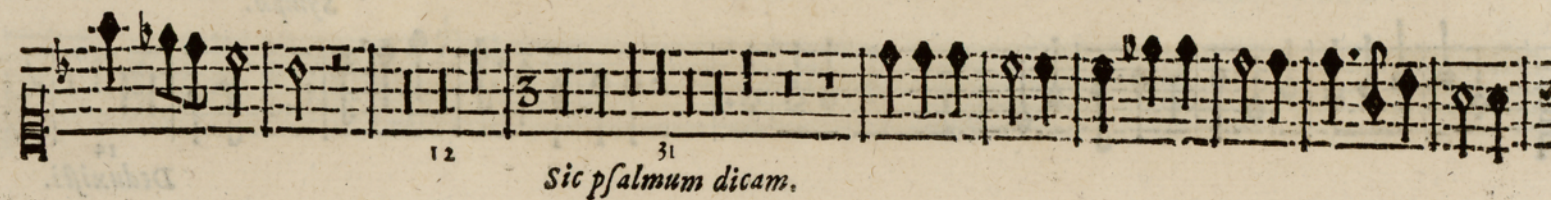
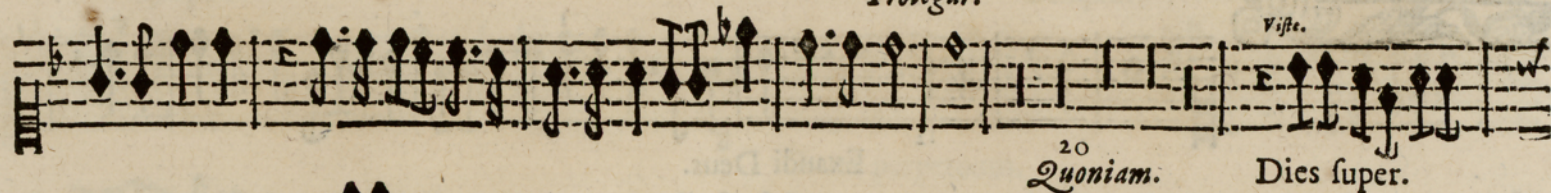
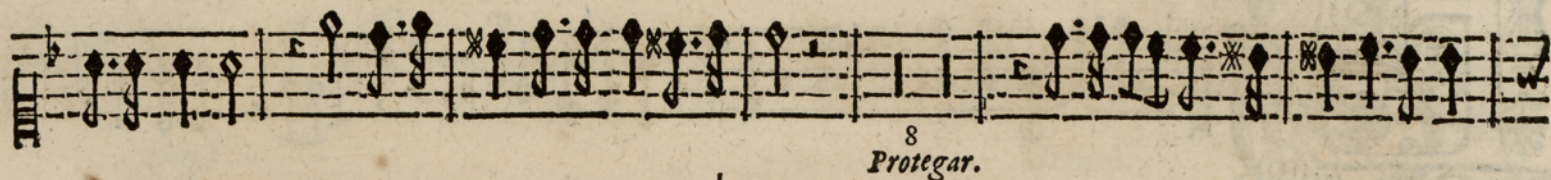
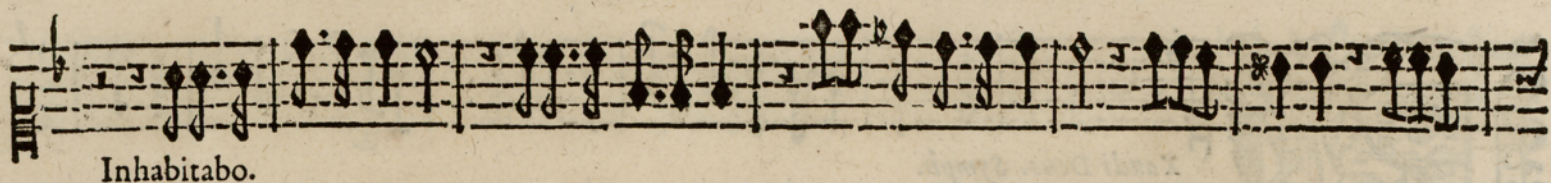
¹²
A finibus. Ad te.

24

Symph.

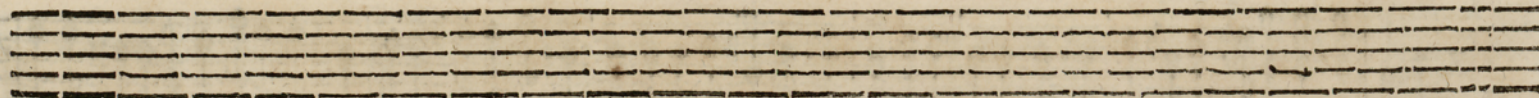
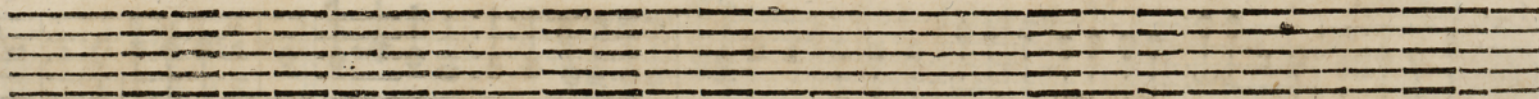
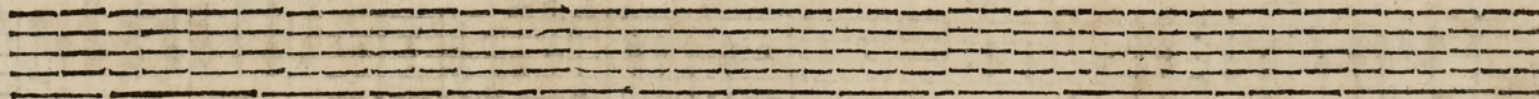
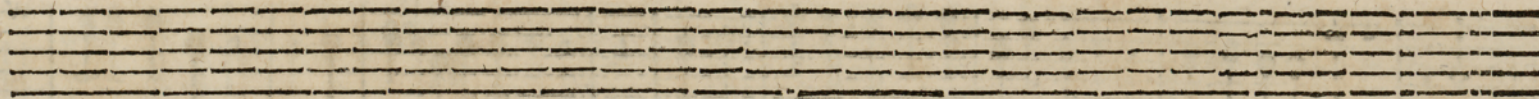
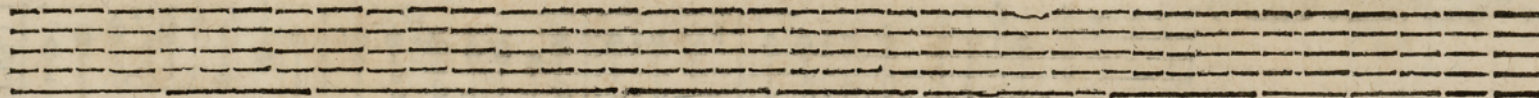
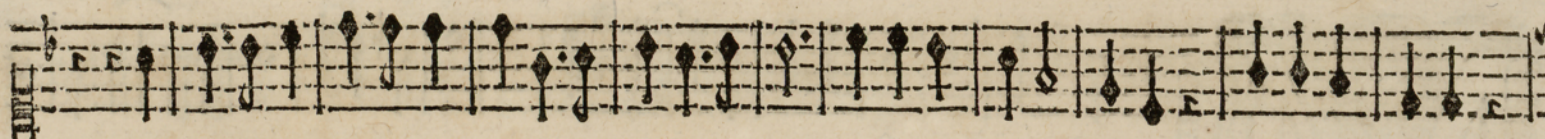
14

Deduxisti.



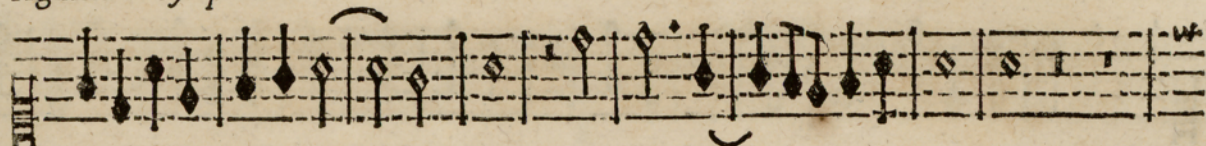
HAUTE-CONTRE DE VIOLON.

33

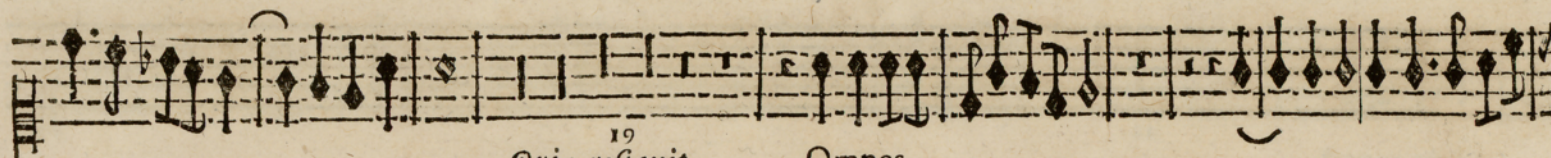
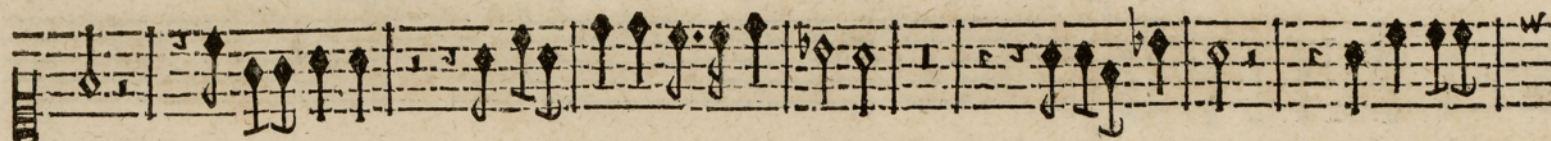




Agnificat. Symphonie.

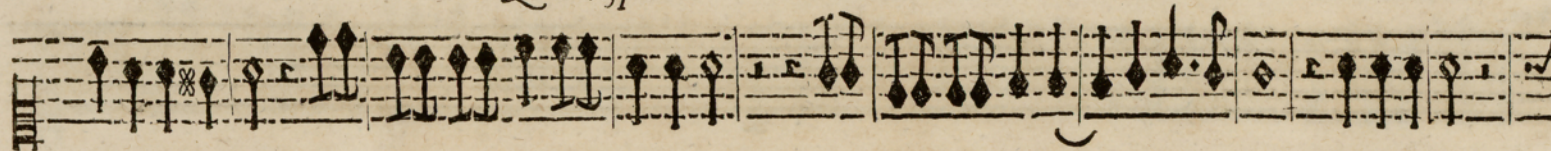


Et exultavit.



Quia respexit.

Omnes.



HAUTE-CONTRE

35

fort. *doux.* *f.* *d.* *f.*

19
Et misericordia. Fecit potentiam.

7
Dispersit. superbos.

Deposuit.

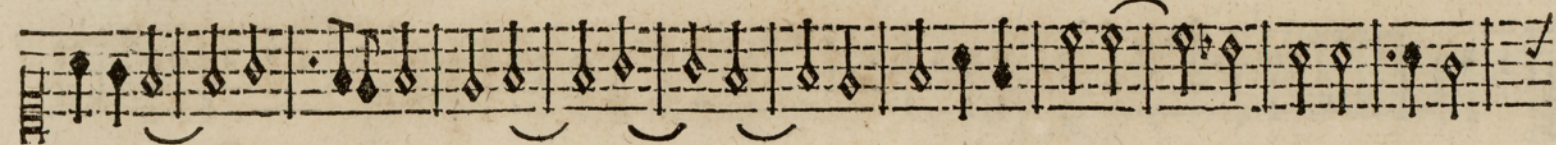
8
Esurientes.

13
Suscepit. *Symph.* Sicut locutus est.

Abraham.

Eij

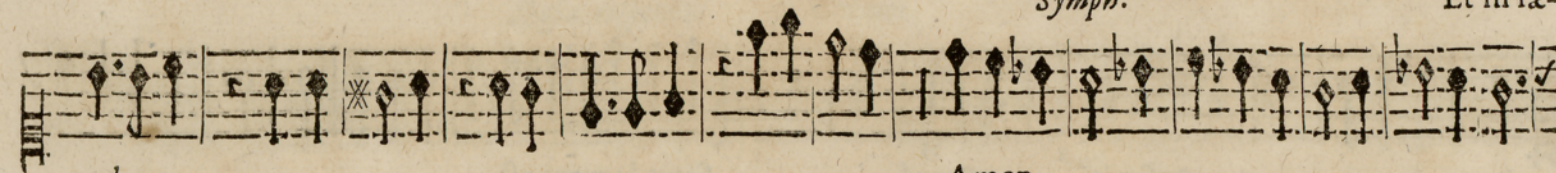
HAUTE-CONTRE

*Symph.**Gloria.*

20

*Symph.*

Et in sæ-

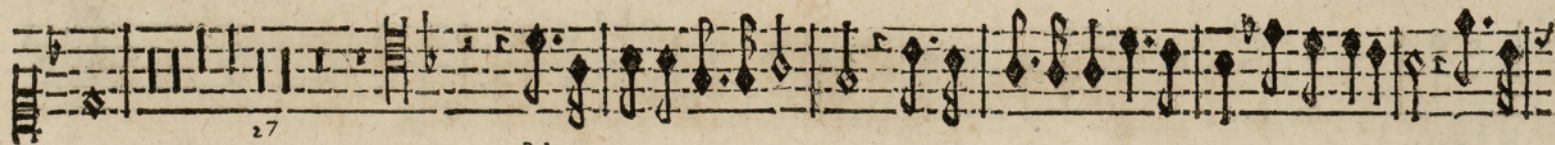


cula.

Amen.



Emorare. *Symph.*



²⁷
Memorare.

Memorare.



⁷
Ego.

Symph.

¹⁵
Ad te.

HAUTE-CONTRE DE VIOLON.



Ad te.

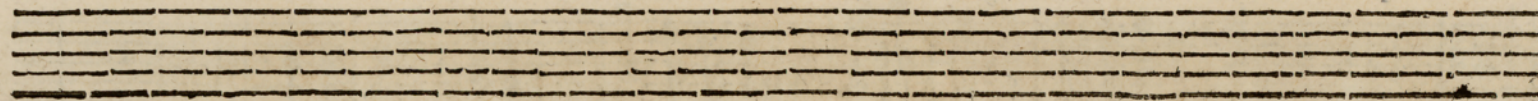
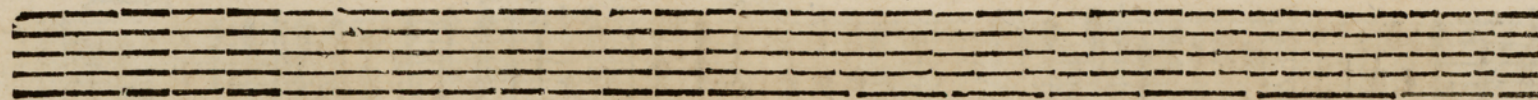
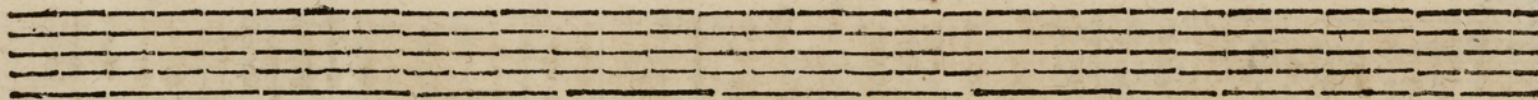
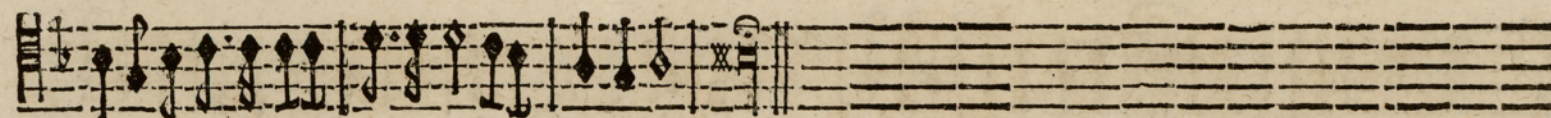


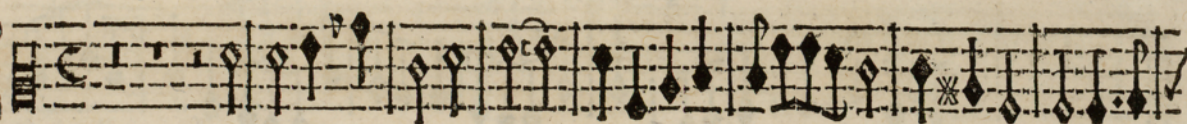
Noli.

Mater verbi.



Noli mater.

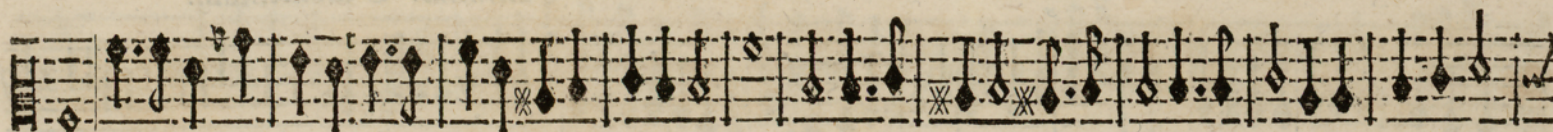




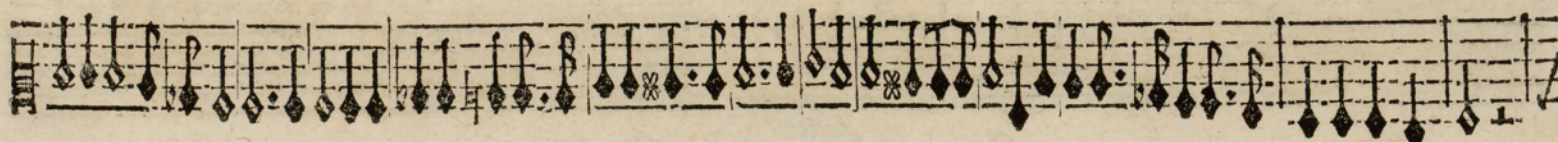
Æterna. Symphonie.

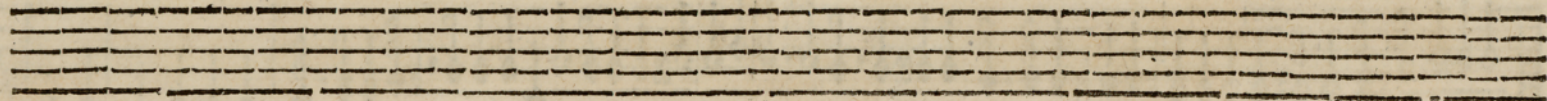
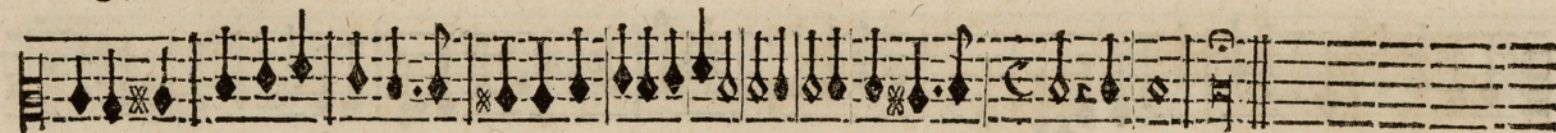
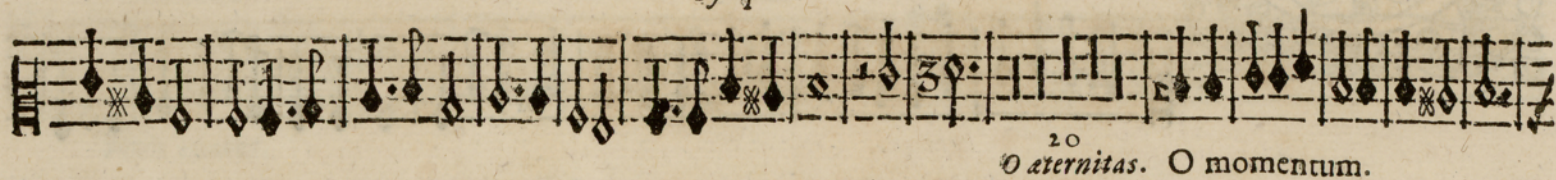
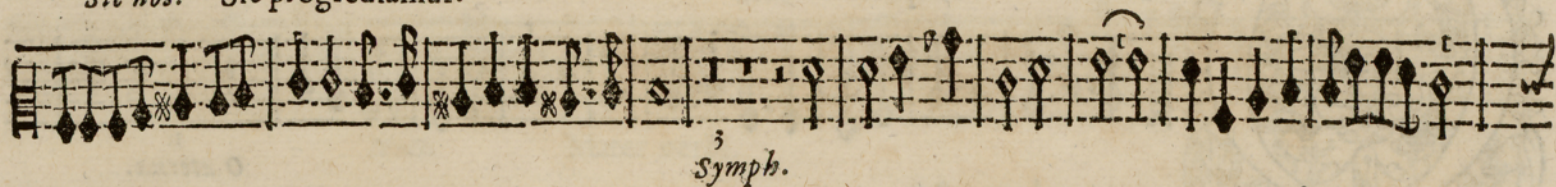


II
O æterna.



¹⁴
Cæcitati. Duc nos.

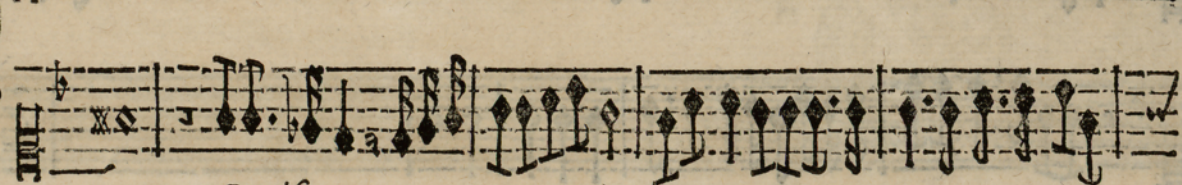




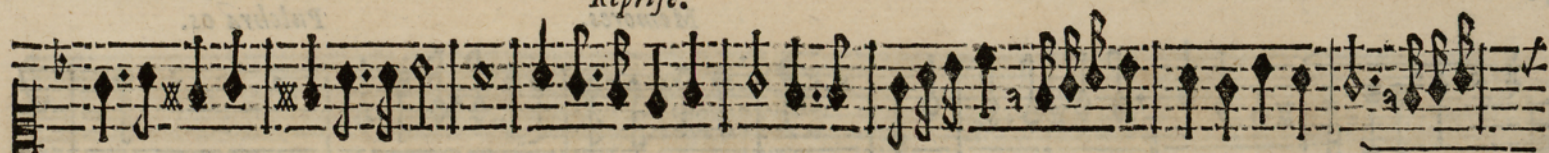
B. Ho. Gen. gravis.



Dulcissima. Symph.

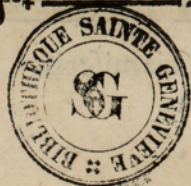
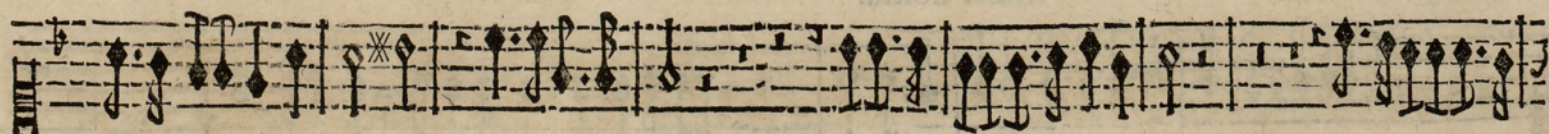


Reprise.



Reprise.

O dulcissima.



Gratissimum. *Trahe me.*

Memores. *Pulchra es.*

Mater nostra.

Symph.

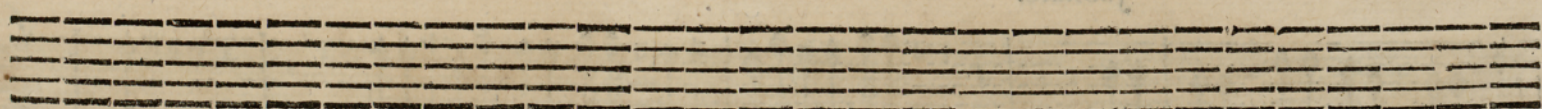
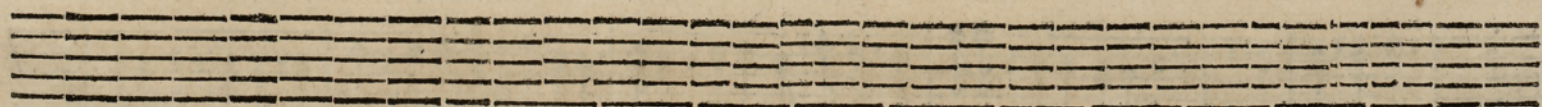
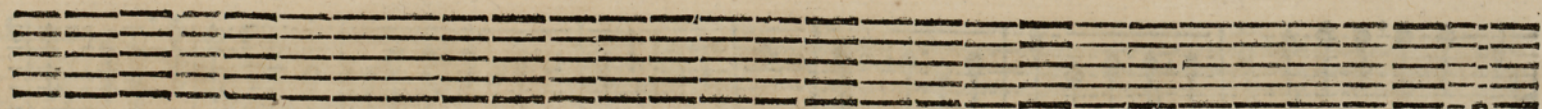
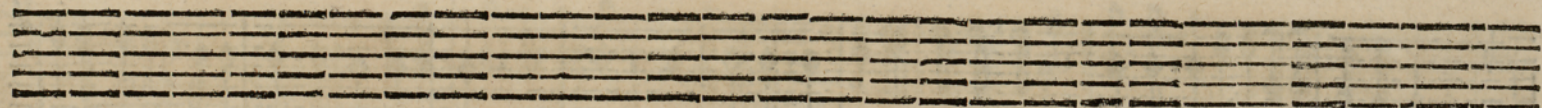
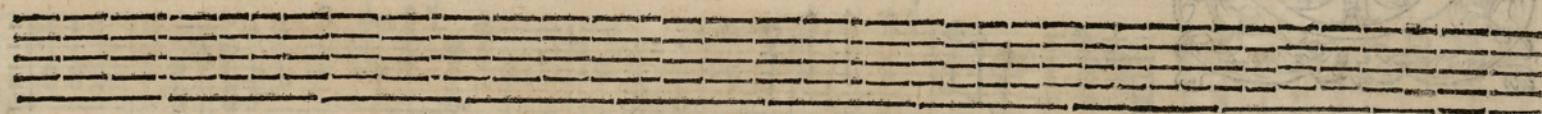
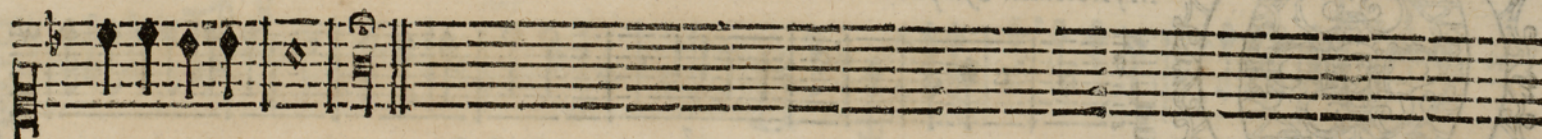
Progredieris. *Esto nobis miseris.*

The musical score is written for a single voice part, Haute-Contre. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'Gratissimum.' and 'Trahe me.' are written below the first two staves. The third staff contains the lyrics 'Memores.' and 'Pulchra es.' with a superscript '5' above the second phrase. The fourth staff contains the lyrics 'Mater nostra.' The fifth staff contains the lyrics 'Progredieris.' and 'Esto nobis miseris.' The sixth staff contains the lyrics 'Mater nostra.' The seventh staff contains the lyrics 'Progredieris.' and 'Esto nobis miseris.' The eighth staff contains the lyrics 'Progredieris.' and 'Esto nobis miseris.' The music is written in a style typical of 17th-century French motets, with a focus on melodic lines and rhythmic patterns. There are various musical markings, including notes, rests, and accidentals, throughout the score.

DE VIOLON.

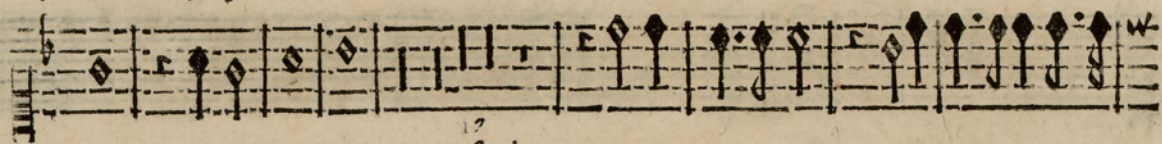
XVII. MOTET.

43

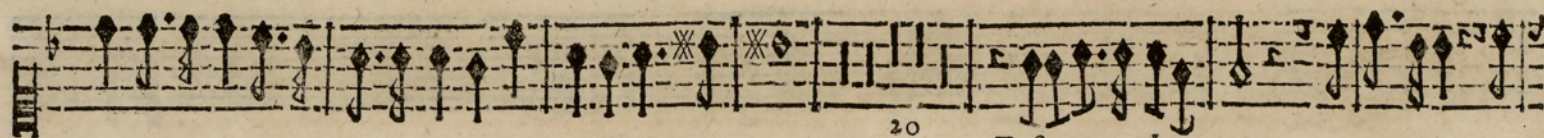




Mysterium. Symph.

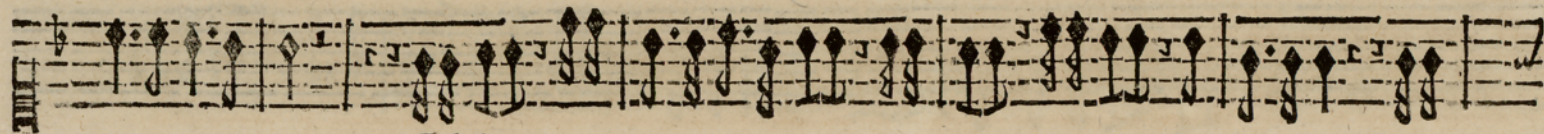


O Mysterium.



20

Festa. Symph.



Jubilate.

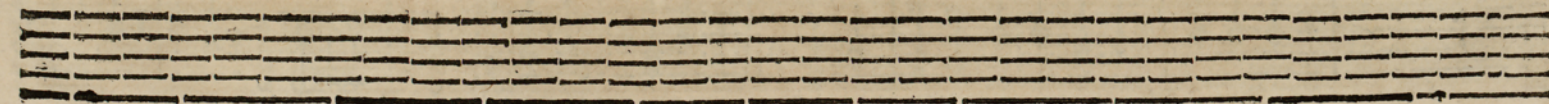
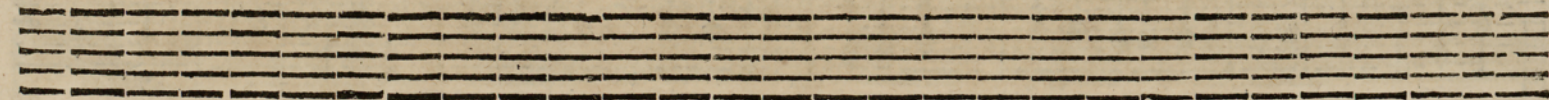
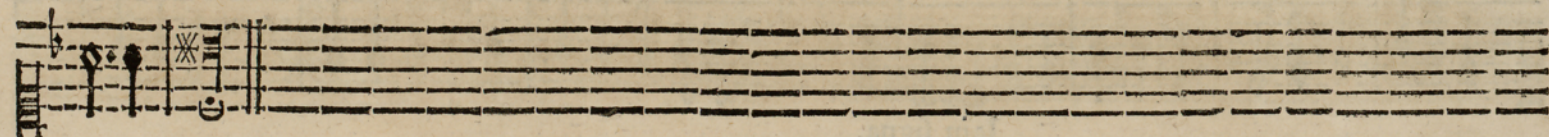
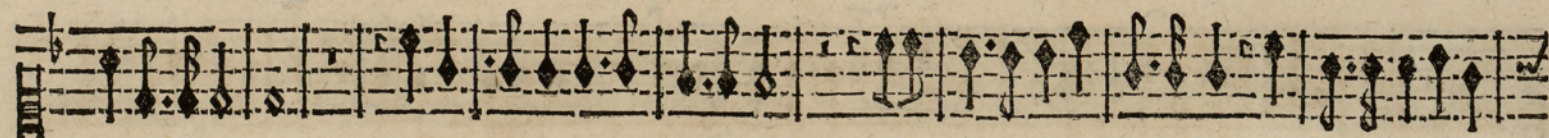


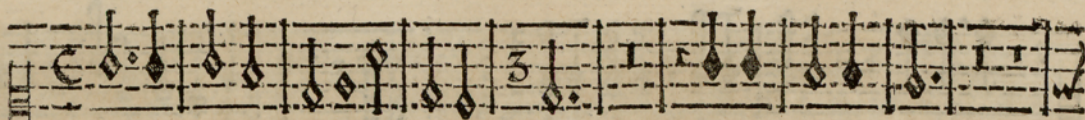
DE VIOLON.

45

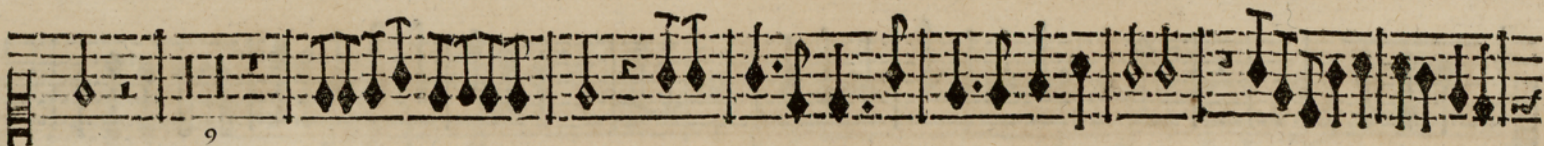


Sed quis errar.





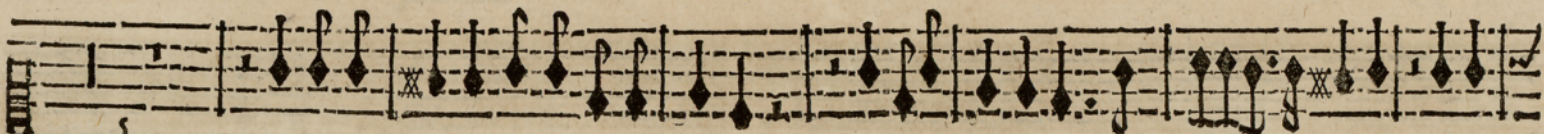
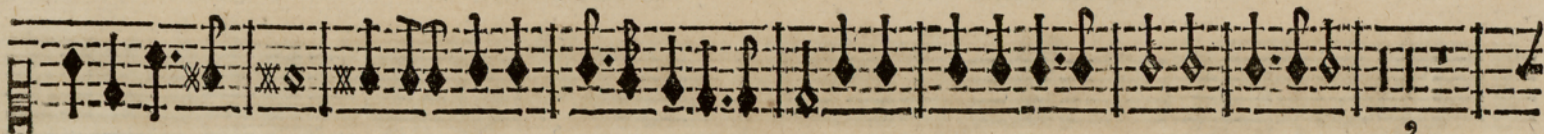
Ulfate. *Symph.*



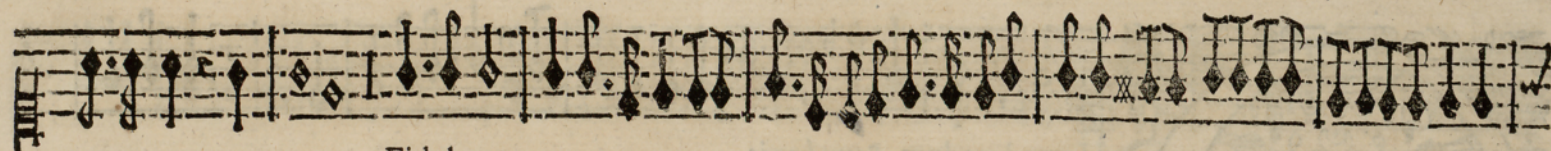
⁹
Pulfate.



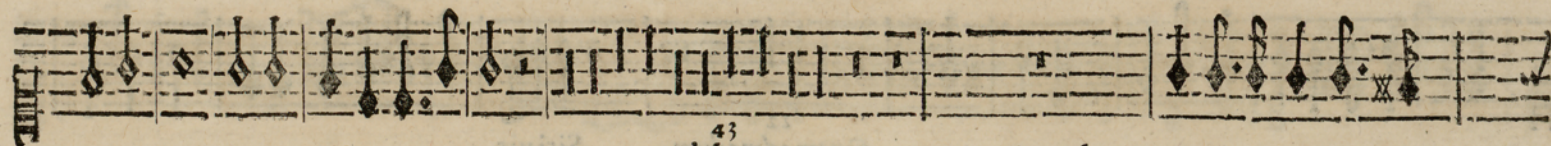
Jam signa.



⁵
Cadir.

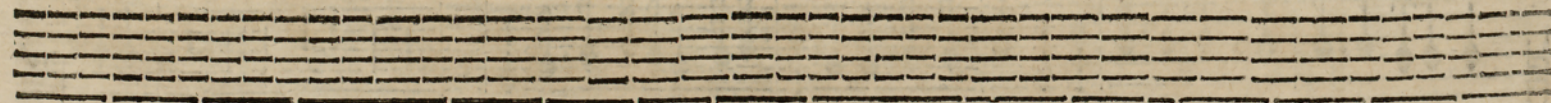
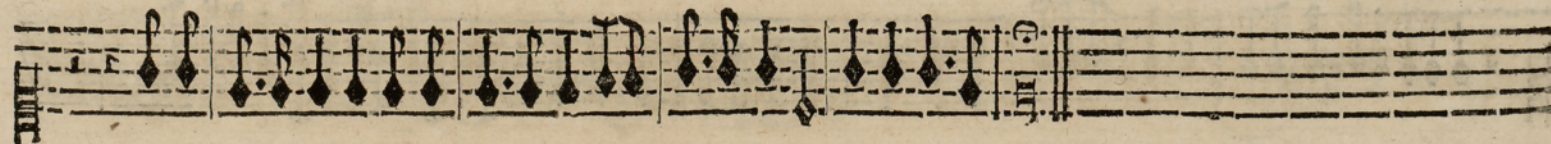


Fideles.



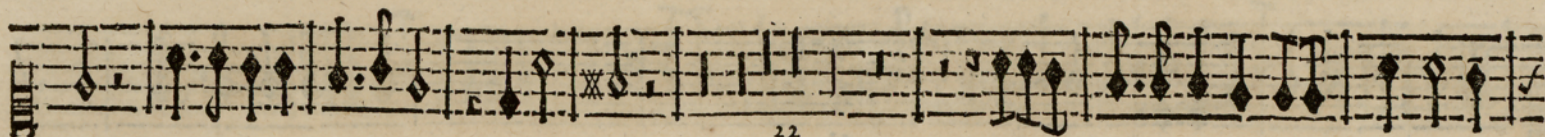
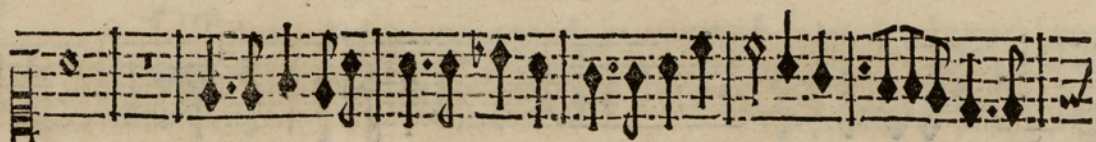
⁴³
Sed ben.

Ecce triumphat.



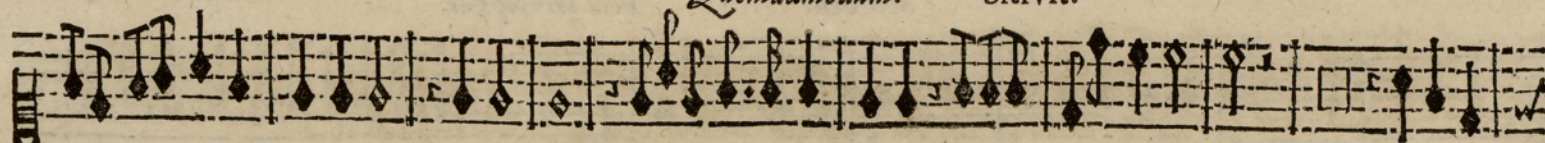


Uemadmodum. *Symphonie.*



²²
Quemadmodum.

Sitivit.



²⁶
Fuerunt.

Violin score for the piece "Hæc recordatus sum". The score is written on seven staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. The third staff starts with a 3/4 time signature and includes the text "Hæc recordatus sum. Symph." followed by a triplet of eighth notes, then "In voce." followed by a quintuplet of eighth notes, and finally "In voce." The fourth staff continues the melody. The fifth staff includes the text "Quare tristis es," with a triplet of eighth notes. The sixth staff continues the melody. The seventh staff concludes the piece with a double bar line. The score is written in a historical style with various ornaments and slurs.



Acris solemniis. Symph.



Sacris solemniis. Sacris solemniis.



Symph.



¹⁶
Noctis. Post agnum.

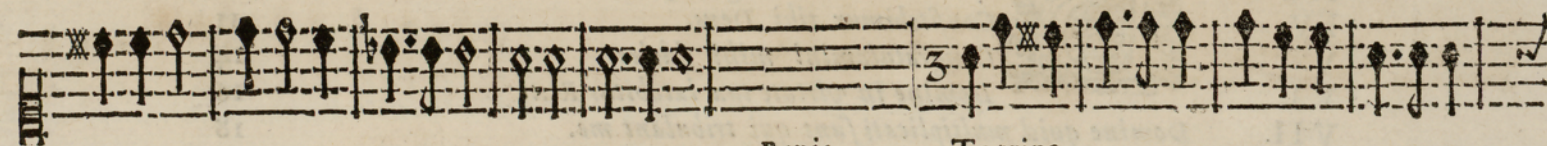
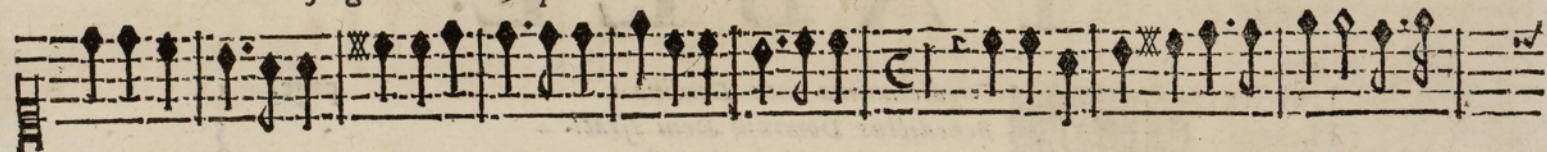


HAUTE-CONTRE DE VIOLON.

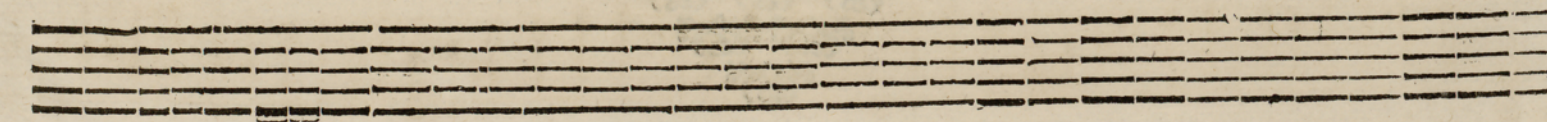
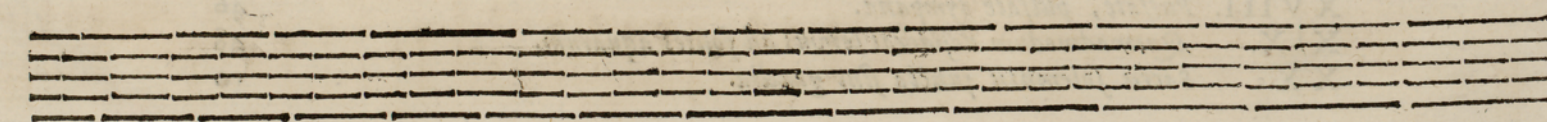
51



Dedit fragilibus. Symph. Sic sacrificium.



Panis. Te trina.



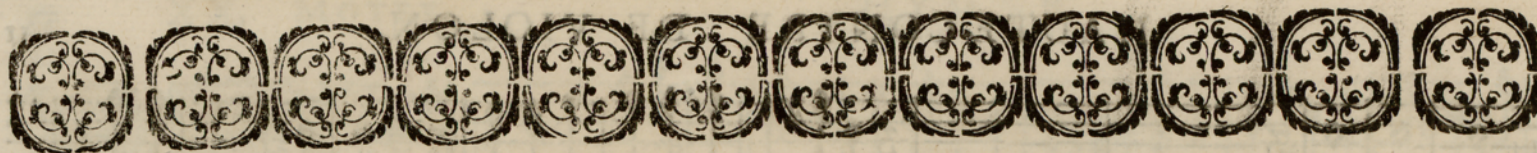
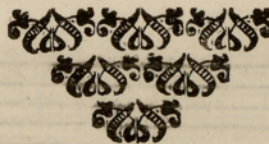
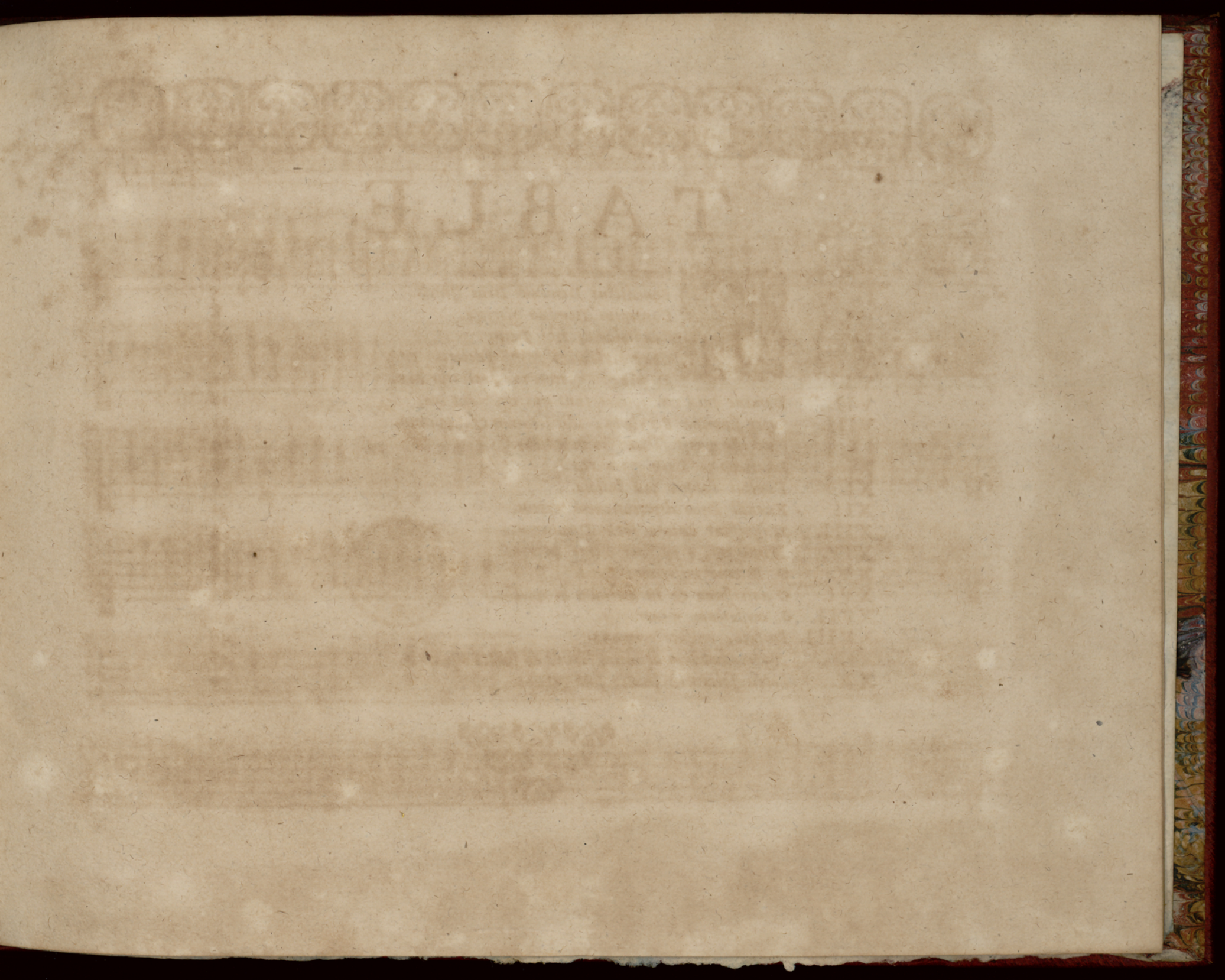
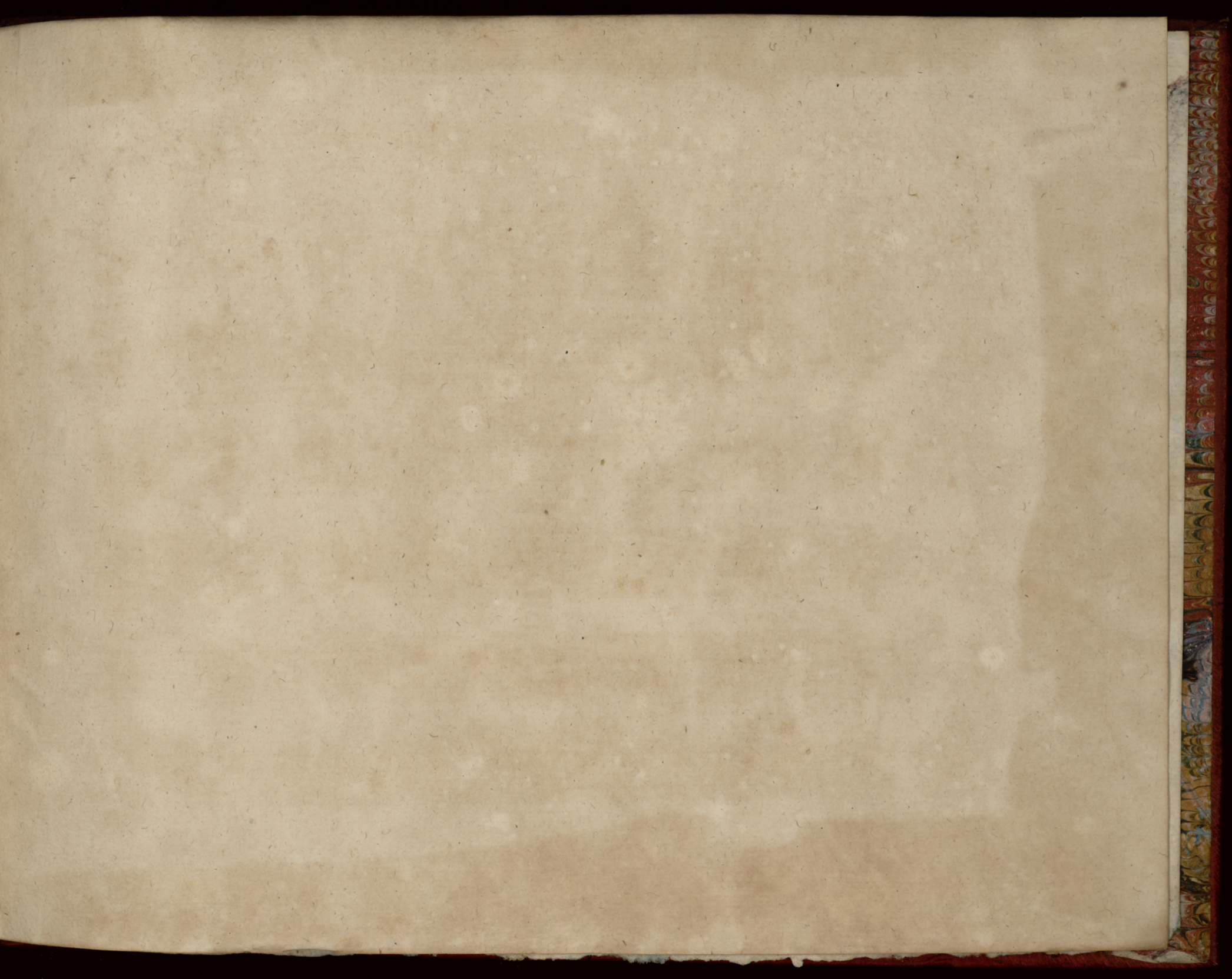


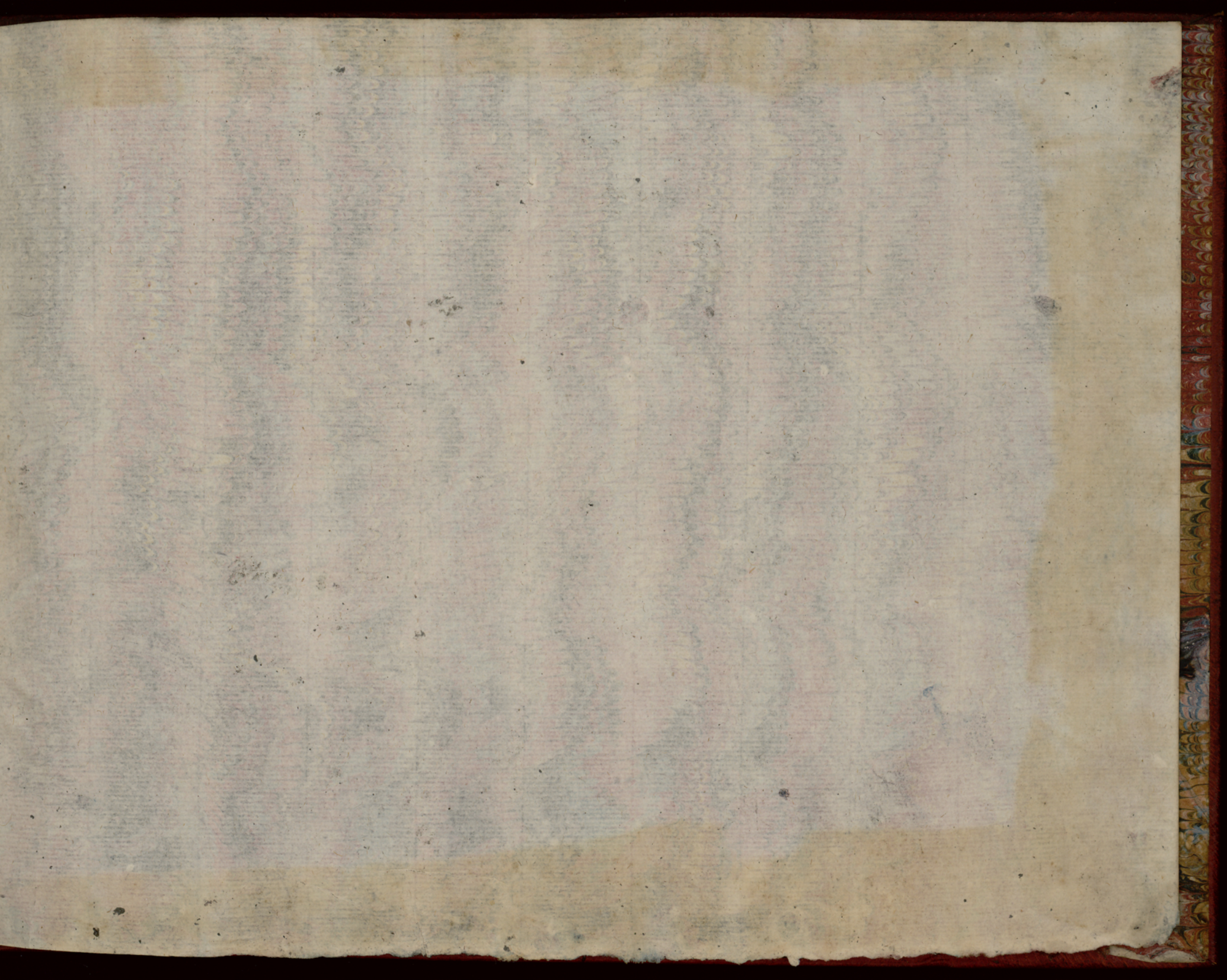
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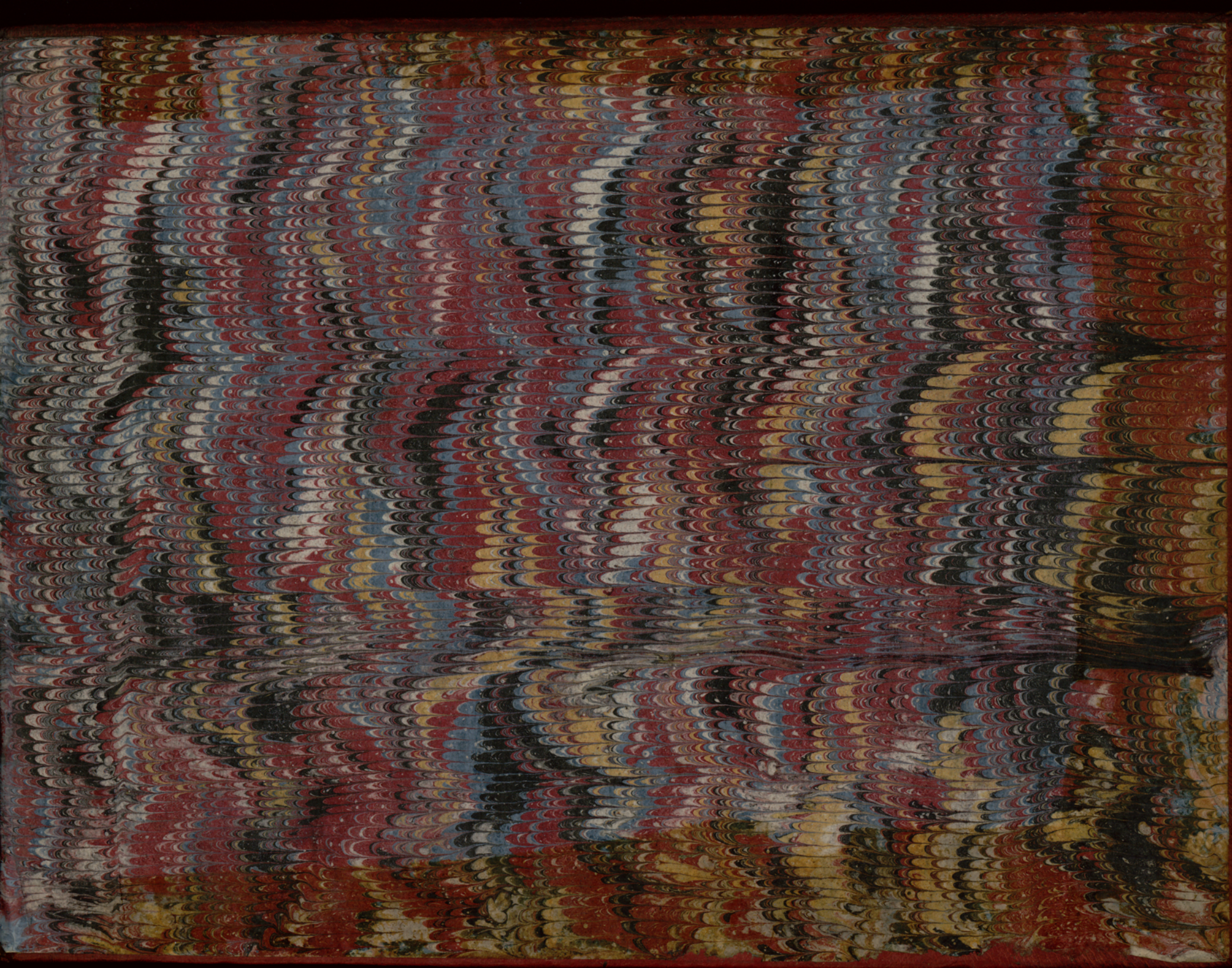


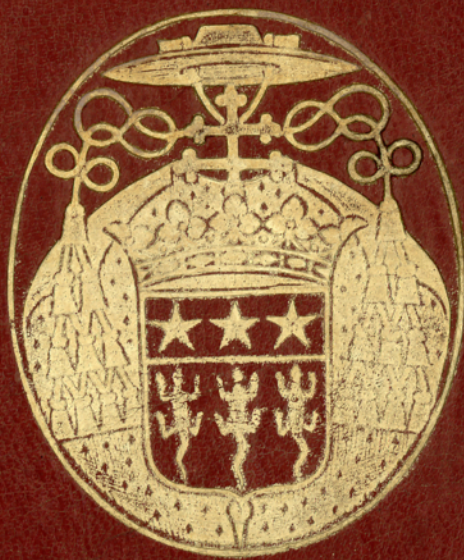














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